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THE DRAMA AT ODD CORNERS.

Mr. Macdermott and the Gallery First Nighters.

Compliments, hearty and well-deserved, were paid by the Gallery First Nighters' Club, at the Queen's Hotel, Leicester-square, on Saturday, to Mr. Norman Macdermott, who has done such practical work at the Everyman Theatre, Hampstead. Mr. Harry Major, the vice-president of the Club, who occupied the chair, referred to him as a member of that band of hard-workers who are doing their best to bring the drama back in the teeth of a great number of unthinking people who declare that the drama is dead. The drama was not dead. It had been in existence since the beginning of the world, and would last till the finish. It was only when it was commercialised that it left the line of fine art and missed its objective. They must all be very proud of Mr. Macdermott for proving what the Gallery First Nighters had been saying for many years, that if they gave the public good stuff they would come after it, whether in a drill hall at Hampstead, a furniture room at Bayswater, in a little theatre, under a railway arch at Hammersmith, or in a travelling theatre. It was a great and inspiring thing to know that what Hampstead thought to-day the West End would think to-morrow. In proof of this he would cite "At Mrs. Beam's," that had a long run at the Royalty; "Outward Bound," that gave great food for thought; and "The Mask and the Face," another very great success; and then there was "Heather," which, he believed, was handed round to a number of managers, and when brought to the West End became one of the greatest plays of the season. It was people like Mr. Macdermott who educated the public and taught them to appreciate good stuff in preference to the material placed before them outside London. During the war the drama fell into decadence, because there was a great public for what we termed trash. We had now got over that stage, and it was courageous men like their guest who would get us out of the rut.

The Public and "the Best."

Mr. Macdermott, who was enthusiastically received, said he felt embarrassed, and for two reasons. Firstly, because he was going to contradict their chairman; and, secondly, because, as he had no gallery in his theatre, his greatest ambition was apparently to abolish the reason for their existence. Their chairman had said that the public needs must love the best if you put it in front of them. He was afraid he did not think that was true. He thought that occasionally the public might love the best, but he seemed to feel that he put the best before the public on many occasions when his company had the pleasure of playing to about 270 empty seats out of a total of 275. He thought perhaps their chairman had made a mistake and confused himself and the Gallery First Nighters with the ordinary public. (Laughter.) He remembered the first night of "The Vortex" at the Royalty. Somebody said before the curtain went up, "I wonder what the gallery will say to-night?" That put him in a cold sweat of terror, and it was the worst first night he had gone through. When the curtain went down at the end it was a full minute before a sound was heard from the front of the house, and he desired nothing more than to pass quietly away. Then somebody in the gallery in a rather choked voice called out "Bravo!" and that did it.

Continental Visitors.

He felt that he wanted to trade upon their good nature, and in a sense to plead with them for the English theatre. Their chairman had referred to people who were working in various odd corners, and he felt that, as one of the workers in odd corners, he was safe in having made the West End pay to some extent for the odd corner. That that kind of effort should be left to odd corners was a disgrace to us. If they brought a visitor from the Continent to London and they had to take him to a dirty thoroughfare on the other side of the water to see Shakespeare, and to different railway arches and converted drill halls, especially in view of the enthusiasm for the theatre there, even in the terrible years that followed the war, and that the theatre is considered part of the daily life, he would go back with the opinion that it was far from right that it should be relegated to one of the odd sort of jobs in England. It was only through asso-

(*Continued at foot of col. 4.*)

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Appearing in town this week at the Alexandra Theatre, Stoke Newington, in P. M. Turner's latest production, "Follow the Money." Gladys Horridge, as leading lady, with her comedy and vocal items scores a pronounced success.

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"SAINT JOAN."

At the Regent.

Judging by the enthusiasm at the Regent Theatre on Wednesday night last, when Miss Sybil Thorndike revived "Saint Joan," the play should have another long run. It was quite certain that many among the audience were eagerly renewing a former pleasure, a renewal that only deepened the conviction that this chronicle play of Bernard Shaw's is the finest thing he has ever done. It is a great and beautiful achievement, binding into classic form all the legendry of the famous French saint. If, now and again, minor details seem an irritation, they are swept aside as nothings in the realisation of the spiritual significance of this supreme work of art. As for Miss Sybil Thorndike's playing of Joan, it, too, ranks with the play as a thing of deep and impelling beauty. Without stressing the dialect so much as before (when it seemed a little out of harmony), Miss Thorndike manages to blend, with the simplicity of Joan, a strong sense of majestic, unconquerable faith. The part is played with a seriousness and feeling of exaltation that fully interprets Mr. Shaw's simple and direct dialogue, and the house was held spellbound. The rest of the cast, with one small exception, is the same as in the original production. As before, we felt that, after Miss Thorndike's, the most memorable performance was that of Mr. O. B. Clarence, as the old Inquisitor, a really beautiful piece of acting. With what tenderness and tempered justice he delivers the fine speech in defence of authority! We cannot imagine the part being in better hands. Another fine study is Mr. Eugene Leahy's impressive portrayal of the Bishop of Beauvais, and, as an effective contrast, Mr. Lewis Casson as the fanatic English chaplain. There is still Mr. Ernest Thesiger's distinctive performance as the effeminate, weak-willed Dauphin; Miss Lyall Swete to uphold the cause of materialism as the Earl of Warwick with much urbanity; Mr. Robert Horton as the friendly, sympathetic Dunois; and a beautiful study of Brother Martin by Mr. Laurence Anderson. The small part of the English soldier in the epilogue is now well handled by Mr. Stockwell Hawkins, who also gives an amusingly human conception of the steward. But it is impossible to deal adequately with individuals where the whole of the cast is so consistently good and gives such excellent support.

It was a pleasure to see once more the charming settings of Mr. Charles Ricketts, executed by Mr. Francis H. Bull.

(*Continued from col. 2.*)

ciations such as theirs that things could be altered. It was the audience that would make the English theatre what it ought to be. It was his ambition to have a West End theatre, where Hampstead would be extremely pleased to transfer plays produced there, and turned down right and left by managers.

Galleryite's Advice to Actor.

Having lectured them, he might finish by telling them of his first recollection of the theatre. He was taken one night to a theatre in Liverpool, where he lived for 37 years, to see "Lohengrin." The heroine was a soprano who, in addition to being a good singer, was a good actress. In the bed-chamber scene she gave the young gentleman playing Lohengrin every opportunity to distinguish himself, but he was a terrible stick and conscious of his dignity, and he planted his two-handed sword in front of him and sang all the impassioned music of the scene without moving so much as an eyebrow. Towards the end of the scene there were a few bars for the orchestra, and in the silence came a raucous voice from the gallery: "Kiss her, you silly swine!" (Laughter and applause.)

A generous musical entertainment after dinner was contributed to by Grace Ivel and Vivian Worth, who turned such popular numbers as "Chili Bom-Bom" and "The Ogo-Pogo" into duets, and had to repeat the latter; Miss Mabel Lamonte, a cultivated soprano, from whom four ballads were exacted; Miss Edith Skinner, another tuneful soprano; Miss Blanch Howard and Mr. Gilbert Russell, who did a very diverting comedy act; Miss Nora Drake, who sang humorous songs and accompanied other artists with equal cleverness; Mr. Walter Smith, Mrs. Devonshire, Mr. Charles Hamilton, Mr. Paul Costello, and the favourite Tom Brandon, whose "England, the Land of the Free," with humorous vocal embellishments, caused the greatest amusement.

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WANTED, First-class Attraction, March 2, 9, 16, and later dates.
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This week, Miss Julia Neilson and Mr. Fred Terry.
A. DOUGLASS,
Winter Gardens, New Brighton.

VICTORIA HALL, SUNDERLAND.
WANTED, First-class Play or Comedy, for Jan. 26.
Also further Spring Dates.
Wire,
LARKIN, Sunderland.

FULHAM GRAND THEATRE,
Putney Bridge, S.W.6.
WANTED,
FIRST-CLASS ATTRACTIONS of all kinds for the above Theatre.
Newly Opened, after eight years as a cinema.
For Vacant Dates apply
ANTHONY L. ELLIS,
Managing Director.
Partnership Players, Ltd.,
at the Theatre.

COURT THEATRE, WIGAN.

WANTED, a First-class Once Nightly Attraction, Feb. 23, 1925.
Vacant through transfer.
Address, CECIL BARTH, 37, King-street, Covent Garden (Gerrard 2742), or J. W. WORSWICK, Court Theatre.

Macnaghten Vaudeville Circuit, Ltd.

PAVILION THEATRE, LEICESTER.
WANTED,
MONDAY NEXT,
First-class Comedy and Spectacular PANTOMIME.
(First touring show to visit Leicester.)
Must be good production and capable cast.
Wire, LAWRENCE, Pavilion, or 'Phone: 2533 Leicester.
Failing good Panto. would entertain First-class Revue.

OPERA HOUSE, KIDDERMINSTER.
WANTED, First-class Musical Comedies, March 9. Vacant through obliging Albert de Courville, Esq. To follow "Romance" and precede "Madame Pompadour."
Also April 6 and various dates onward, with exceptions.
Many thanks to London's latest and greatest success, "The Creaking Chair," for such a charming and profitable week. What stagecraft and an array of talent.
Send copy of day-bill and where can be seen.
FRED DRY, as above.

NEW PRINCE'S THEATRE, BLACKBURN.
WANTED, First-class Attractions, Panto. or Revue.
Twice nightly.
Feb. 2 and 16, and on.
CHAS. ED. CLARKSON,
25, Cardwell-place, Blackburn.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE
in
Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13.
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, Spring Dates (first vacancy Feb. 23 and onwards, with exceptions).
A. DOUGLASS,
Winter Gardens, New Brighton.

"THE WANDERING JEW."
(By arrangement with Mr. Matheson Lang.)
WANTED, Feb. 9 (to follow Bath), March 9, and odd dates later.
An absolute replica of the present New Theatre production.
W. FOSTER HORSFIELD,
18, Gerrard-street, W.1.
Telephone: Regent 7580.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Feb. 9, 16, April 6, 27, June 1.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, March 2, 9, 23, April 13.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, May 4, 18.

AVERY HOPWOOD'S new Comedy.
"BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.
Arrangements complete.
WANTED, Autumn Dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from THE AMBASSADORS THEATRE, LONDON,
and Repertoire of WEST-END PLAYS.
WANTED, Jan. 26, and on, with exceptions.
HOPE,
37, Somerset-road, Knowle, Bristol.

"LONDON CALLING."
The entire production from the Duke of York's Theatre, London, of this successful revue, where it ran for twelve months consecutively.
WANTED, Feb. 23 (to follow Palladium, Southport), March 9 and 16.
W. FOSTER HORSFIELD,
18, Gerrard-street, W.1.
Telephone: Regent 7580.

"THE VORTEX."
London's Sensational Success.
WANTED, No. 1 Dates for Easter, Whit., and some Autumn Dates.
N.B.—The entire provincial rights have been secured by
J. BANNISTER HOWARD,
Aldwych Theatre, London.

WANTED, next week, Jan. 26, March 2, and on.
"THE ROTTERS."
Apply, ARTHUR GIBBONS,
Royalty Theatre, W.1.

THE LEONARD LAURENCE CO.,
Including Dorothy West-Symes and T. W. Dunscombe,
presenting
"THE FAKE,"
By Frederick Lonsdale, from the Apollo Theatre, London.
WANTED, Feb. 2 (?), 23 (?), Mar. 2, May 11, and various autumn.
LAURENCE, 17, Leicester-st., Leicester-square, London, W.C.

WANTED, Jan. 26, Feb. 2 and 9.
CHARM'S PRODUCTIONS.
"HULLO! BUBBLES."
"HULLO! BUBBLES."
In Five Scenes.
Vacant Jan. 26, Feb. 2 and 9,
Cast includes Lola Charm.
22 Artists 22.
Wire, LEON, Theatre Royal, Stockport.

WILLIAM J. WILSON'S PRODUCTIONS.

"GOING UP" (twice nightly), including Ivy Close, the film star, and R. Barrett-Lennard.
WANTED, Feb. 2,
Feb. 9,
The First Kiss.
Star Cast direct from the New Oxford Theatre.
Vacant (First-class Theatres),
Feb. 2,
Feb. 9,
Feb. 23,
March 2.
Apply, DOUGLAS ELEY, Booking Manager, 3, Rupert-street, W.

A GREAT REVIVAL.

WANTED Known,
HAMILTON'S FAMOUS PANORAMA, now showing successfully at ST. GEORGE'S HALL, BRADFORD, until Saturday, Jan. 24. An entirely new entertainment for the present generation. All music-hall proprietors who are interested are cordially invited to call and see the show.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

THE STAGE GUILD.
THE STAGE GUILD.
WANTED. In view of the large number of applications from managers desirous of engaging artists members of the Stage Guild, particularly in touring companies, it is desirable that all artist members of the Guild who are disengaged should at once fill in the form circulated recently, giving particulars of previous engagements, &c., addressed, MANAGER, Agency Department,
THE STAGE GUILD,
Trafalgar House, Gt. Newport-st., W.C.2.
No fees whatever are charged.

WANTED,
at once,
Acrobatic Dancers,
for Chorus.
Long, comfortable tour.
Enclose photo, &c., stamped envelope, to
TEDDY MORRIS,
Palladium, Southport.

WANTED, at once,
GOOD ALL-ROUND DANCERS.
50 wanted for one production.
18 wanted for one production.
To open early, Continent.
Long contract for real artists.
Many others wanted for Troupes and Specialities.
Apply, with practice dress, to rehearse at once, between 11 a.m. and 6 p.m.,
THE MADAME RUSSELL SCHOOL OF DANCING,
6, New Compton-street, W.C.2.
C. B. WOOD, General Manager.

WANTED, Smart Lady Dancers, for Dance Hall. Apply, SAVOY REHEARSAL ROOMS, 9, St. Martin's-court, W.C.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours. Also Refined Pupils to Train. Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

STAFF VACANCIES.

WANTED, Energetic Acting Manager. First-class credentials essential. Apply (letters only), J. GLADWIN, Empire, Kingston-on-Thames. (N.B.—Letters marked "Acting Manager.")

ARTISTS' WANTS.

WANTED Known, THE MILITARY GORDONS, Pipers, Drummers, Highland International Dancers, are causing a big riot in South Wales in Pantomime. At liberty for revue to follow.
Managers, Agents, note that we are new to Wales.
All coms., best offer,
THE MILITARY GORDONS,
c/o 33, Commercial-street, Ystrad, Mynack, S. Wales.

WANTED, by smart, useful man (5ft.), engt., comedy part; typist, drive car; generally assist. Letters, HALL, 24, Landseer-road, Holloway, London.

WANTED Known, FOUR SPARKS, acrobatic and all-round dancers, vocant for Revue, Feb. 7. All coms., DORIS, this, T.R., Smethwick; next, O.H., Coventry.

STAFF WANTS.

WANTED Known, GEO. HART, dis.; box-office asst., stage manr., actg. manr. Box 135, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PETRO and LEON, Sensational and Comedy Gymnasts; liberty Jan. 26, Feb. 2, &c. All coms., 3, Wateringpool-lane, Lostockhall, near Preston.

CIRCUS ARTISTS WANTED.

WANTED, Circus Artists in all lines; Song and Dance Artist; also Bandsmen; for tenting Ireland. Apply, JAMES DUFFY & McLEAN'S CIRCUS, Westminster-avenue, Belfast.

CIRCUS ARTISTS' WANTS.

WANTED Known,
THE RODEO GIRLS,
through disappointment,
are at liberty from Monday next, Jan. 26, and onwards.
MISS DOLLY, FAIRY QUEEN, EQUESTRIENNE.
MISS LENA, REVOLVING GLOBE AND WIRE ARTIST.
QUEENIE, PERFORMING PONY.
Address, FOSSETT'S FARM, Tiffield, Towcester.

MUSICIANS WANTED.

WANTED, Conductor (baton), with own Orchestra of Ten, for seaside engagement; also 'Cellist, 6 evenings, for London. Apply, UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.

WANTED, First-class Violin Leader, also Rep. doub. Banjo, 'Cellist, and Clarinet doub. Sax., and Cornet, for Midlands. Apply, by letter, with terms for 6 mats. and evening, to M. D., 168, Stockwell Park-road, Brixton, S.W.9.

WANTED, experienced Leader-Violin, for North London cinema; no Sundays. Write lowest terms and refs. to 54, Flanders-mansions, Bedford Park, W.4.

WANTED, First-class Leader-Violinist and 'Cellist for Hitchin; pictures and variety; twice nightly; one mat. State experience and salary to SECRETARY, Empire, Bedford.

WANTED, experienced Cinema Leader, with library; able to fit pictures; commence immediately; no Sundays; good salary to competent musician. Auditions, 10-12 o'clock, Thursday, 22nd. Apply, ERIC GOMEZ, Summerland Cinema, Muswell Hill, N.10. 'Phone, Mount View 3280.

WANTED, for cinema, South-West London, First Violin-Leader, Rep., and Orchestral Pianist. Apply, M. D., any day between 5 and 6, Forest Lane Cinema, Forest Gate, E.

WANTED, Leader, to start Monday, 20 miles from London; six evenings, two matinées. UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.

WANTED, 2 First-class Lady Violinists; good appearance; must be able to lead. Call, M. D., 24, Ravenscroft-avenue, Golders Green, N.W.11.

WANTED, near Motherwell, lady 2nd Violiniste pictures (no mats.); good musician essential. Age, refs., lowest terms, MISS TRAINER, Alhambra, Bellshill, Lanarkshire.

WANTED, exper. First Violin; first-class Pic. and Var.; twice nightly conts., no mats.; permanency to good man. Terms, refs., to MUS. DIR., Palace, Peterborough.

WANTED, for Picture House, Retford, really good Violinist (not leader); commence Monday next; must be excellent sight reader, well up in Tavans, &c.; continuous nightly, 6.30 to 10.30. State age, experience, refs., and salary required to CYRIL GETLIFFE, Picture House, Retford.

WANTED, Violinist, Pianist, 'Cellist, and Trumpet; only first-class men need apply. Apply personally, GRAY, 12, Archer-street, Piccadilly, 12 to 1 daily.

WANTED, Violin and 'Cello, S.E. district. Refs. and lowest terms. Hall (small). Letters only, M. D., 50, Britannia-road, Ilford.

WANTED, for a famous Regimental Line Band, Violinists; must be between 18 and 28 years, to enlist; bounty offered to suitable men; good opportunity for promotion. Apply by letter only, Box 843, c/o HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

WANTED, Violinist to practise with lady Pianiste; expenses paid. Letters, PIANISTE, 6, Napier-court, Hurlingham, S.W.6.

WANTED, Exp. Violin and Pianist; library; City Social, 7 to 9.30; Jan. 29. Letters only, 'CELLISTE, 102, Aberdour-road, Goodmayes.

WANTED, at once, smart young Violinist, able to lead if required, for London Cinema. State lowest terms, Box 124, "The Era."

WANTED, Lady 'Cellist and Chorus Girl; must be good dancer; height, 5ft. 2in. Apply, RANDALL, First Floor, 12 to 1 o'clock, Duke of Argyll, 26, Great Windmill-street, Piccadilly.

WANTED, open Monday, 'Cellist; brilliant, powerful tone; six evenings; permanency; M.U. terms. State age, refs., to CONDUCTOR, 4, Bain-street, Lochgelly, Fife.

WANTED, First-class 'Cellist (Gent.), for Bournemouth Cinema; comfortable engagement to right person; audition to-day 3.30. Apply, M. D., West Kensington Super Cinema, near West Kensington Station.

EMPIRE KINEMA, WILLESDEN.
WANTED, Male 'Cellist (start Feb. 9); must have big, strong tone, and good sight reader. Afternoons and evenings; no Sundays. Audition absolutely essential, after 3 p.m. Apply, M. D.

MUSICIANS WANTED.

WANTED, Brilliant Violin Leaders with libraries, Pianists, 'Cellists and Contrabassists, for Atlantic Liners. Status of musicians on board is that of Cabin or Second-class Passengers. No uniform worn or Ship's Articles signed. The Association is now making arrangements for 1925 Season. Applications from strictly sober, gentlemanly musicians should now be sent in. Instrumentalists with whom we have been negotiating or previously worked for us, please call or write. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, experienced 'Cellist, really good player, capable also of occasional hydro concert work with quartette well established in healthy district; capable artist can find cash here, but fancy price for cinema will ruin opportunity. Quote lowest for 6 nights, 3 mats., MUSICAL DIRECTOR, Kensington Villa, Dale-road, Matlock, Derbyshire.

WANTED, 'Cellist, pictures and varieties; nights only; good powerful tone and sight reader; open Monday, Feb. 2. MUS. DIR., Avenue Theatre, Sunderland.

WANTED, Musicians, at First-class Variety Halls.
Glasgow Coliseum, Double Bass.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to THE MANAGER, at the above-mentioned hall.

WANTED, two first-class Saxophonists for leading Palais, Scotland; must have tone, technique, and appearance; only tip-top musicians, with first-class experience write, with full particulars, photo, and lowest terms for 24 hours weekly. DESMOND, Palais de Danse, Dennistoun, Glasgow.

WANTED, Trumpet Player for dance work; young and smart appearance; must be excellent; six months' contract; good money for right man; out of town. Call any morning, with instrument, between 12 and 1 o'clock, at PRINCE'S ACADEMY, Heneage-street, Whitechapel, E.

WANTED, Trombone, Young, for Stage Band. Open Monday; London Age, height, lowest terms, FLAXMAN, Delaune-street, Kennington, S.E.

WANTED, Orch. Harmonium player, cinema, evenings, 1 mat., £4 11s.; only expd. males need apply; open 26th. State age, full partics., to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Competent Mustel Organist for first-class cinema in Edinburgh; good salary; extra if can double any other instrument. M. D., 15, Princes-street, Edinburgh.

WANTED, Orch. Pianist, and Rep. Violinist, commence Sunday next; audition Thursday and Friday 11 a.m. CASTLE CINEMA, Homerton. (Young man preferred.)

WANTED, First-class Orchestral Pianist, 2.15 till 10.30, 2 hours for tea, ½-hour interval during evening; no Sundays; pictures; trio; audition essential; quite permanent for the right performer; salary £6 weekly. Apply, stating age, to M. D., Scala, Elm-grove, Portsmouth, Hants.

WANTED, first-class Pianist (lady or gentleman), for hotel on South Coast; young, smart appearance; experienced in Tavan, Alder, &c. Audition in town, Friday next. Address, stating terms, age, references, to ZELBA, Hotel Majestic, Folkestone.

WANTED, to complete Bohemian dance orchestra for summer season at Margate, Pianist, Saxophonist, Trumpet (capable of laugh, whirl, &c.), doubling another instrument or good vocalist an advantage. State full particulars, experience, age, salary. Box 117, "The Era."

WANTED, a first-class Pianist, for leading dance orchestra; Scotland; must have perfect rhythm and style; above all must be a thorough musician; able to arrange an advantage. Really proficient men write, with photo, full particulars, and terms for 24 hours weekly, DESMOND, Palais de Dance, Dennistoun, Glasgow.

WANTED, expert Pianist, Jazz and Classical, for London; not cinema. Apply letters, B., 15a Whitcomb-street, Pall Mall, S.W.

WANTED, thoroughly experienced Cinema Orchestral Pianist to play under Violin; country; 50 miles London. Lowest terms, references, full particulars in first letter. MANAGER, Palace, Alton, Hants.

WANTED, Orch. Pianist; also Violin Leader; for Relief; no duds. 12, Friday. KENNINGTON THEATRE, S.E.11.

WANTED, Harpist, Orchestral, and reader, for summer season, Pleasure Steamer; excellent opening for reliable man. Box 101, "The Era."

WANTED, Double Drummer, Tympani, &c. Comfortable, permanent Engagement; must be well up in variety. CLEAVER-HOWARD, Hippodrome, Rochdale, Lancs.

WANTED, first-class Drummer and Tympanist; good sight reader essential; also good at effects; permanent, including summer seaside engagement; young, single man preferred; open to-day next or Feb. 2; M.U. terms. Apply, MUS. DIR., Pavilion, Wombwell, Yorks.

WANTED, Drummer, with Tympani, for special week; Lady Trumpet and Lady Saxophone Players. Callers only, letters not answered. APOLLO ORCHESTRAL AND CONCERT AGENCY, Victoria House, Leicester-square, W.C.

CINEMA DE LUXE, LEICESTER.
WANTED, to Open Feb. 2, First-class Double Drummer and Tympanist, straight and jazz; fully experienced. High-class cinema orchestra. Others useless. Must provide full kit and general effects. 6 days. No Sundays.
£5.
Permanency to a good performer.
State age, refs., to
STEIGHT, Musical Director.

WANTED, at once,
First-class Musicians for Syncopated Band.
Saxophones (doubling),
Trumpet, &c.
Open at once.
No fancy prices.
Enclose photo, terms, &c., stamped envelope for reply, at once to
TEDDY MORRIS,
Palladium, Southport.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone, Maida Vale 2515.
Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known,
MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral classes daily for all instruments at above studios.

Special afternoon classes are being held, 4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.
Five members successfully placed last week, 'cellist, 3 violinists, and drummer.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 8 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to
W. E. BOYCOTT.

WANTED, Musicians, Strings, Wood, Wind, and Brass, to register for Town and Country. UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.

ROYAL BURGH OF AYR.

WANTED, Band, for Season 1925.

The Provost, Magistrates, and Councillors of the Royal Burgh of Ayr invite tenders for supplying an Instrumental Band of 9 Performers and a Conductor (Military Band formation) for eight weeks, commencing on Monday, July 6 next.

Forms of tender, containing conditions of appointment, may be obtained on application to me, and tenders must be lodged at my office not later than Monday, Feb. 2.
P. A. THOMSON,
Town Clerk.
Town Clerk's Office,
Ayr, Jan. 10, 1925.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, two Violinists, one 'Cellist, young, to enlist in 17/21st Lancers; plenty of local work; seaside engagements. Apply, B.M., Tidworth.

WANTED, FOR FIRST-CLASS REVUE, VIOLIN, SAXOPHONE, TROMBONE, TRUMPET, DRUMS. THOSE ABLE TO SPEAK LINES PREFERRED. LONG TOUR TO RIGHT PEOPLE (MEN ONLY). LOWEST TERMS, &c., BOX 116, "THE ERA."

STORTHES HALL MENTAL HOSPITAL,
Kirkburton, near Huddersfield.
WANTED, MUSICIAN-ATTENDANTS required for Orchestra—'Cello, Trombone, and Piano. Wages, 40s. per week, rising 2s. per week annually to 50s., with a present bonus of 10s. 6d. per week additional. Instruments supplied. No other emoluments beyond the use of the Institution uniform.
Appointments are made subject to the provisions of the Asylums Officers' Superannuation Act, 1909.
Apply, at once, stating age and enclosing copies of references, to the MEDICAL SUPERINTENDENT.

WANTED, Violin, Clarinet, Trombone, and Tympanist, with effects, for "Ten Commandments" picture, Feb. 9-14 (six days); three shows daily. Lowest terms to M. D., Empire, Shrewsbury.

WANTED, Jazz Dance Musicians, non-professional; Violinist (able to lead), Pianist, Tenor Saxophone (high). W. F. HURNDALL, King's Hall, London-road, S.E.1. Brixton 1022.

WANTED Known, Vacancies for few Boys, 15-18 years, Army Band; long term, home service. Write, BANDMASTER, Black Watch, Bordon, Hants. Men also (reeds) wanted.

WANTED, Musicians (readers only), to register (no fee), for Summer Season.
Audition Friday, 11 a.m.,
BUCKINGHAM HOTEL (off Strand).

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Riverside 1566.
Near Hammersmith Station and Bridge.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY, 22, Gt. St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.2.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED KNOWN.

OPENINGS FOR ALL INSTRUMENTS.

THE STEPPING STONE TO SUCCESS.
TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO GET THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE

CINEMA BUREAU,
18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2,

WHO ALSO
HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT.

THE LATEST CINEMA ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS EVERY MORNING, FROM 10.30 TILL 12.30.

SPECIAL EVENING CLASSES, TUESDAY AND THURSDAY, FROM 6 P.M.

WE HAVE TWO OR THREE OPENINGS IN OUR CLASS FOR DRUMMERS REQUIRING CINEMA ORCHESTRAL EXPERIENCE.

GOOD DEPUTIES ALWAYS ON HAND.

'PHONE, GERRARD 1414. REG. L.C.C.

WANTED, good Amateurs or others, Pianists, Violinists, Saxophonists, Banjoists, and Drummers. Lowest terms for odd dates, 20, Castle-street, Falcon-square, E.C.

WANTED, Musicians.
Musicians.
Musicians.
If you are a first-class musician, and require a first-class engagement, go to the recognised Cinema Agent,
THE CINEMA BUREAU,
18, Cecil-court, Charing Cross-road, W.C.

WANTED, Saxophonists, before buying your next saxophone, consult LEWIN BROS. for free advice. Write or call, 23, Wardour-street, W.1. 'Phone: Regent 6058. Deferred payments arranged.

WANTED Known.
Jazz Drumming taught to Learners, or advanced to Pros.
Terms moderate.
Write to Box 122, "The Era."

WANTED Known, overtures, selections, marches, dances, &c., F.O., S.O., and Trios, all with one or two piano parts; condition perfect and clean. Prices 1s., 2s., 3s. per set. VINCENT, 66, Leighham-vale, Streatham, S.W.16.

WANTED Known, music copying and transposing at moderate price. O. HUBERT, Copyist, 27, Alexandra-road, St. Albans.

WANTED Known, Violin Tuition; up-to-date method. ERIC HARVEY, 90, Ferndale-road, S. Norwood.

WANTED Known.—Musicians! You want that job! Then have your references Typewritten by an expert typist; 3s. per dozen copies by return post. TYPIST, 15, S. Tay-street, Dundee.

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

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MUSICIANS' WANTS.

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Memories of Mummers and the old Standard Theatre
By ALBERT DOUGLASS. With a Foreword by LADY WYNDHAM & SIR GERALD DU MAURIER.
Illustrated.
THE WHOLE PROFITS OF THIS BOOK WILL BE EQUALLY DIVIDED BETWEEN THE ACTORS' BENEVOLENT FUND AND THE ACTORS' ORPHANAGE.
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VICTORIA PALACE.

The excellent entertainment provided by the Rigoletto Brothers and Swanson Sisters in their act, "Around the World," is a variety show in itself. Conjuring, juggling, displays of physical culture and living statuary, comedy, songs and dances, and an elaborate and very amusing impersonation (with special scene) by the two gentlemen of a couple of itinerant Italian musicians, are all included in the medley. The songs and dances are contributed by the ladies, the songs being "A Smile Goes a Long, Long Way" and "Honolulu Blues." The whole quartette are very talented, and the show is beautifully staged and dressed.

Harry Herbert again proves a genuine comedian, his present material, a song, "Ah! So It Is," and a number descriptive of a father's troubles with an infant in arms, causing great laughter. Iris Delysia, with Alfred and Leonid Stroganoff, in "La Revue de la Danse," give a very dainty and clever show consisting of eight charming and well-varied dances, their many costumes being particularly pretty; and Wood and Zola (lady and gentleman) thoroughly deserve the hearty applause which rewards their efforts in an acrobatic performance consisting of "stunts, bumps and laughs." Chum Sheriff is a refreshingly vigorous and truly funny blackfaced comedian, whose every remark in the course of what he describes as his "jovial junk" gets a big laugh. Chum is the sort of comedian who makes his audience sit up and feel glad they came. Two American musical comedy comedians, recently arrived in this country, are Del Chain and Lou Archer. They provide a very good cross-talk, song and dance act, and had a fine reception on Monday. One is light comedy, the other law, and both handle their material in a very neat and expert manner. The famous Ten Loonies are as melodious and funny as ever, and as for the wonderful Our Palace Girls, the more one sees them the more one wants to see them again.

Royal Performance at Alhambra.

A £5,000 house is the managerial objective for the Royal Music Hall performance at the Alhambra on Feb. 12 in aid of the Variety Artists' Benevolent Fund and Institution. A good beginning has been made by the sale of two boxes to Sir Oswald Stoll and Mr. Lawrence Wright for 100 guineas each, and another for £100 to a music hall performer who wishes to remain anonymous. The management invites donations to this interesting annual event—the one charitable effort made on behalf of a profession whose members are ever ready to give their services to any deserving cause.

A grand evening concert by the London Fire Brigade Band (in aid of the widows' and orphans' fund and band fund) will take place at the Queen's Hall, Langham-place, on Friday, February 20. Among the artists who will appear are Miss Phyllis Lett (contralto), Miss Dora Labbette (soprano), Mr. Malcolm McEachern (bass), and Mr. Walter Hyde (tenor).

SONGS AND SINGERS.

Lawrence Wright Music Co.

New Publications (2s.).—"Mammy's Little Angel Child," "Don't Bother Me," "Maybe You Will," "Fidgety Bob," "There's No One Can Love Me Like You," "Tickling the Banjo," "Mother of Mine," "I Can't Realise," "Rose of the Moonlight," "Rain or Shine, Pal of Mine," "You'd Better Keep the Home Fires Burning," "I Ain't Gonna Cry No Mo'," "Cross Words," "When You Do What You Do," "No One To Love," "From Now On," "When I Hear a Bedtime Story Over the Radio."

Miss Benita Lydal, writing from the Theatre Royal, Bournemouth, says "Sahara" is a great success, being encored at each performance. A very great song.

Alec Foster, King's Theatre, Dundee, is still doing enormously with "I Wonder What's Become of Sally," the audiences joining in the chorus at every performance.

Gilbert Hayley writes to say that the "Wright" numbers are being featured with agreat success in "Rack and Ruin" revue, including the popular "Sahara," "Why Did You Creep Into My Heart?" "Kentucky, Sure as You're Born," and Horatio Nicholls' beautiful waltz ballad, "Golden West."

Miss Molly Milne is giving a bright and excellent rendering of "Mandalay" in "Humpty Dumpty" pantomime at the Devonshire Park Theatre, Eastbourne.

Hayes and Jayes, New Theatre, Crewe, report very big success with "Why Did You Creep Into My Heart?" as sung by Miss Jill Hayes, also "Riley's Cowshed" as sung by Jack Hayes in Mrs. Kimberley's "Red Riding Hood."

Miss Eileen McCarthy, principal boy, Theatre Royal, Worthing, with Miss Muffet Comp, gives a very special rendering of Horatio Nicholls' fox-trot, "Sahara," which Worthing audiences are not slow to appreciate.

Rose Murray, principal girl, uses her beautiful soprano voice to great advantage in "Riviera Rose."

Pamela Baselow, principal girl, Lyceum Theatre, Newport, is making a special feature of "Sahara," harmonised refrain by the Romany Singers. This number creates tremendous enthusiasm. Kitty Franklin scores heavily with the beautiful waltz ballad, "Golden West."

Miss Eunice Cash writes to say that "Sahara," "Sure as You're Born," "Honolulu" are all big hits for her in "Dick Whittington," at Leeds.

Miss Margaret McKenzie, fairy queen, at the Theatre Royal, Plymouth, features Horatio Nicholls' fox-trot success, "Sahara," to the evident satisfaction of Plymouth audiences, as the reception she receives is wonderful.

Charles Allison and Eva Dennis, writing from the King's Theatre, Longsight, Manchester, report terrific success with "Sahara," worked in Eastern costume.

Miss Dorothy Eckford, in H. L. Osmonde's "Goody Two Shoes," writing from the Palace, Huddersefield, says that she is scoring a tremendous success with "Riviera Rose."

Francis and Day's.

In John Hart's gorgeous pantomimes at Manchester, Bristol, and Leeds the success of the firm songs shows no signs of diminution. In "The King of the Golden Mountain," at the Opera House in the first-named city, Daisy Wood continues to score with "Jog Along, Jasper," as does Dot Temple with "What'll I Do?" and "Hum a Little Tune," Glae Carrodus and Edith Pearson with "I Love You," Marriott Edgar with "Father, Bob Your Whiskers," and Teddy Brogden with "It Ain't Gonna Rain No Mo'." In Mr. Hart's "Goldilocks," at the Prince's, Bristol, Dorothy Leigh, a dashing Victor, is still acclaimed for her rendering of "Somewhere in the World," as are Horace Mills, Johnnie Schofield, and Kit Keen in "It Ain't Gonna Rain No Mo'." The same happy results continue to obtain in Mr. Hart's other annual at the Leeds Grand, where Cora Goffin, with "My Dream Home," and Jack Lennol, with "Shall I Have It Bobbed or Shingled?" are delighting all.

Jay Laurier's big song-hit in "Jack and the Beanstalk," at the Birmingham Royal, the title of which is "The Boy with the Bye-Bye Blues," has been placed on the market in record time. It is from the joint pens of the comedian himself and John P. Long.

In "Robinson Crusoe," at the Prince's, Bradford, Dorothy Viggers, a vivacious Polly, sings "Somewhere in the World" very sweetly, earning much deserved applause therewith.

"Hum a Little Tune," sung by Ada Durham, the Pekoe of Jay Highley's "Aladdin," has been a decided hit at the County, Bedford.

At the Royal, Sheffield, in Fred Clements' "Whittington," where Kitty Storrow as Dick is scoring with "Hum a Little Tune," June Stirling, a graceful Alice, is now heard in "Where the Lazy Daisies Grow."

Winifred Griffiths, the Princess So-Shi of the Liverpool Shakespeare's "Aladdin," is still continuing to sing "What'll I Do?" with the charm inseparable from her.

Nat Goulding and Maie Okell are making a hit still in "Creations" on tour with "When Lights Are Low" as a duet.

At the Grand, Brighton, Irene Andrews, a charming Maid Marian, has been successful to a degree with "Shall I Have It Bobbed or Shingled?"

Worton David, Ltd.

The callers this week at the offices of the firm are very unanimous on one point—that all the numbers, without exception, are proving absolute winners. Miss Ada Burdon and Mr. Harry Clayton, of "On the Dole" revue fame, are featuring "Mary" and "The Plain Jane of the Family" at all their engagements. Guy and his Band, at the Olympia, is doing big with "Why Did You Call Me Wonderful One?" and "I Can't Help Loving That Girl." That clever duo, Iris and Phyllis, are tearing things up with "Sorry! Oh! It's Quaite All Right!" Little David Weir continues to do big with "I Like a Doughnut (With Jam in the Middle)." Bond Rowell continues with "Forgive and Forget" and "I Can't Help Loving That Girl."

That clever versatile artist, Miss May Stevens, is achieving huge success with several of the firm's numbers, including "He Played the Wedding March." Alfredo and his Band are scoring heavily with "Why Did You Call Me Wonderful One?" at the Princes and Holborn Empire. Alec McGill and Wilson James are doing great guns with several numbers from the firm's catalogue. Miss May Royal is singing with great success "The Plain Jane of the Family" at Nottingham. Ethel Leslie has been doing big with various numbers from the firm's catalogue in pantomime. Miss Dolce Cariello scores with "The Wonder of Your Eyes" and "Kiss Her in the Morning." Hal Swain and his Band are doing big with "Why Did You Call Me Wonderful One?" and "Those Who Dance."

"Why Did You Call Me Wonderful One?" continues to be a big radio favourite with the Savoy Havana Band, and also with all the leading London and provincial bands. Val Fenton continues with his big successes, "Forgive and Forget" and "Sleepy Zuyder Zee." Miss Dinkie Jeune and Mr. Len Teel both write stating the enormous success they have achieved with the most popular comedy number of the season, "I Like a Doughnut (With Jam in the Middle)," which they are featuring in pantomime. Herbert La Martine has two of the firm's numbers in his repertoire, i.e., "Why Did You Call Me Wonderful One?" and "Sing It When You're Dancing."

At the People's Palace, Mile End, Mr. Sid Davis is doing big with several numbers, including "Why Did You Call Me Wonderful One?" "Those Who Dance," "I Can't Help Loving That Girl," "Sheila," &c.

The firm wish to thank all artists for their support and the success that has been achieved with our numbers, and will be pleased to welcome allcomers at the offices at 6, New Compton-street, Charing Cross-road, London, W.C.

Keith Prowse.

Without a doubt "Why Did I Kiss That Girl?" is one of the outstanding panto. hits of 1924-25. It is being featured with enormous success by Gwladys Stanley in Francis Laidler's Leeds panto., Clarice Mayne, Theatre Royal, Birmingham; Teddy Brogden, Opera House, Manchester; Alma Martell, Hippodrome, Newcastle; Winifred Laurie, Theatre Royal, Guildford; Tina Franks, Grand, Croydon; Camilla Feo, Theatre Royal, Bournemouth; Dorothy Veitch, West Pier, Brighton; and Violet Victoria, Hippo., Seacombe.

The Swanson Sisters, at Victoria Palace, have found a winner in "Any Way the Wind Blows," and on the same bill the Palace Girls sing and dance their way into success with "Peter Pan."

That very clever juvenile act, Iris and Phyllis, are including two numbers from this house, "Oh! Eva." and "Rock-a-bye, My Baby," in their act.

The Gresham Singers are busy rehearsing "Lassie o' Mine" and "The Clock is Playing." The latter is a very clever quartette arrangement by Thomas J. Hewitt, of the popular musical novelty by Pierse Blaauw, and, looking ahead, "The Clock is Playing" should prove a great concert party number.

Hunt and Bellairs, the novel novelty entertainers, are at the Regent, Norwich, next week, with "Cheerio" and "Rock-a-bye, My Baby."

The Hesseys write from the Olympia, Glasgow:—"We are making a great success with Jack Thompson's new number, 'Give Me My Dreams.'"

"Drummer Boy" is the title of a new song that is being taken up by numerous baritone and bass vocalists, and is a worthy successor to "Bells of the Sea."

The ever-popular wireless entertainers, Marcia Bourn and Lena Copping, are broadcasting "Oh! Eva." "Down on the Farm," and "Why Did I Kiss That Girl?" from 2 LO on Feb. 5.

Little David Weir is Fred Karno's latest "find." He is being encored nightly for his original rendering of "Why Did I Kiss That Girl?" in Fred Karno's "Follies."

Keith Prowse have several excellent new numbers to hand, including "Just Like a Beautiful Story," "Patsy," "Lovers' Lane," "That's My Girl," "Glad," "Love Has a Way," and "Twilight Love."

Artists are invited to send 1s 6d. for a selection of our latest numbers (style should be stated).

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

Mr. Stanley F. Murphy, musical director of the New Palace Cinema, Erdington, Birmingham, tells us that his orchestra played "Put Away a Little Ray of Sunshine" three or four times a day, and it was an instantaneous success. Other numbers, which have all proved winners, are "I'm Gonna Bring a Watermelon," "Horsey," "Say It With a Ukulele," and "Does the Spearmint Lose Its Flavour?" Mr. Murphy has added "California," "After the Storm," "Go 'Long Mule," and "Radioland" to his big Feldman repertoire.

Another musical director who has recently featured "Put Away a Little Ray of Sunshine," and found it to be a certain winner, is Mr. J. Evans, of the Boro' Theatre, Wallsend. He says: "It was a great success, and I have since had several requests for it."

Mr. Henry J. Baynton and his talented orchestra at the Palace Theatre, Scunthorpe, made a big hit with Feldman's latest popular selection, "Radioland," which they recently featured as an overture. "Great" is how Mr. Bayton describes its success.

Mr James Barton, whose Northern Dance Band is a highly popular combination, compliments us on our 1924 numbers, which, he says, have been very popular up North. Incidentally, he is looking forward to our 1925 winners, and also congratulates us on the first number of "Feldmanism," the magazine of the House of Hits.

Alfredo and his popular band, with terpsichore, recently made a big hit at the Empire, Balham, with an all-Feldman programme, introducing "Goin' South," "California," "After the Storm," and "Horsey."

The Five M.P.'s, under the direction of Mr. W. Warden Palmer, have been featuring "Radioland" with outstanding success. Another Feldman winner played frequently by this popular combination is "After the Storm."

"FOLLOW THE MONEY,"

At the Alexandra, Stoke Newington.

Described by Mr. P. M. Turner, who presents this revue, as "a real laughter and song show," one finds no exaggeration in the statement. During the whole of the performance there is a feast for the eye and the ear, and the final scene of a ballroom has a really exquisite colour scheme, both as regards costume and setting. Melody pervades the programme, principally sustained by a mixed-sex octette, who introduce both operatic selections and nigger melodies. In this connection excellent solo work is put in by Margaret Butterworth and Edie Watson. The humour is mainly in the capable hands of Gilbert Payne, as Bingle, whose fun never misses fire, whether as a waiter, a broker's man, or a disciple of Dr. Coué, while his duet with Gladys Horridge, "Eh, But They Do," is one of the screams of the evening. This lady is a most accomplished artist, whether in Lancashire low comedy or town high life. Ernest Shannon is impressive as a crook, and humorous as a fair showman, and gets his musical numbers, "Hot Lips," etc., well over. Jack Burke is also remarkable in voice and versatility; Dennis Casey, as a musical policeman, is always on the beat; Jessie Fredricksen gains much applause for her toe dance, and she is ably seconded by a sextette of six young dancers, who charmingly set off the various costumes in which they appear. The show makes its London début with every sign of a pronounced success.

"JUNGLE LAW."

Play, by Miss I. A. R. Wylie. Produced at the Playhouse, Cardiff, on Monday, Jan. 12.

Mrs. Janes ..... Miss Enid Lindsay
Mops ..... Miss Innis Shawen
Geoffrey ..... Leslie Perrin
Mr. Hardcastle ..... Arthur Bawtree
John Silvester ..... E. W. Waddy
Lord Arthur Ross-Fayne ..... Gibb McLaughlin
Lady Eleanor Ross-Fayne ..... Miss Madge Stuart
Reynolds ..... Val Norton
Office Boy ..... Russell Sedgwick

Mr. A. Greville Collins has arranged a short stock season at the Playhouse, Cardiff, during which he will try-out a series of eight plays. To the stock company he will add an actor or actress of established reputation, altered to suit the particular play being produced. The enterprise was launched last week with a play by Miss I. A. R. Wylie, entitled "Jungle Law." The title has reference to the fight of living a modern life and the survival of the fittest in the jungle policy of kill or be killed.

Geoffrey Farnell, with a distinguished war career, finds the fight of living in peace time one too much for him. He is practically down and out, living in an attic, but yet at the same time manages to have attached to him a girl he has befriended off the streets. In an endeavour to earn a livelihood by journalism he stumbles across a great Press story, but to disclose it he has to betray an old Army pal. Clive Ross-Fayne is supposed to have died valiantly in the war, and was awarded a posthumous V.C., but Geoffrey finds him in a police court, sunken low, and the disclosure of his present state would mean dragging an honoured family name through the mire. Applying the laws of the jungle, Geoffrey decides to give the story to a paper, is heartily received by the editor, and given the task of proving the identity of Ross-Fayne beyond dispute. To do this Geoffrey turns up at the Ross-Fayne country seat, and when he enters the family circle finds the girl of his dreams in Ross-Fayne's sister. Although the two fall in love, and Geoffrey decides to withdraw his story, events move too fast for him, and the whole plot is flashed throughout the country. Beaten in his struggle to stop the Press denouncement, Geoffrey returns to his attic, only to find his erstwhile companion at the point of death from consumption. Lady Eleanor, Clive's sister, follows him, and, although she is shocked to find her lover entangled in a questionable misalliance and charges him with being the cause of the disclosure of her brother's shame, love triumphs, and the curtain falls on the lovers united.

The bulk of the acting falls on the impersonator of Geoffrey, and in his interpretation of this character Mr. Leslie Perrin rises to heights of true histrionic ability. Mr. Perrin seems to be on the stage throughout the performance, and the task of memorising his part is an exceptionally hard one; yet he was practically letter perfect on the opening night. Miss Madge Stuart appears in the rôle of Lady Eleanor, and makes a very charming picture. Miss Innis Shawen as Mops, Geoffrey's companion, gains high commendation for her fine acting. Miss Enid Lindsay as Mrs. Janes, a landlady; Mr. Arthur Bawtree as the newspaper editor, Hardcastle; Mr. E. W. Waddy as Silvester, his secretary; and Mr. Gibb McLaughlin as Lord Arthur Ross-Fayne are all excellent in their respective parts.

"ROBINSON CRUSOE."

At the Elephant Theatre.

New songs and new dances have been introduced into the very successful pantomime at the Elephant and Castle. Rollicking fun is still a strong feature, and there is a splendid cast of clever artists, at the head of which is the popular Miss Gladys Carleton, surely the ideal representative of Robinson Crusoe! Miss Carleton has an engaging personality, and is the possessor of a rich, full voice, heard to every advantage in "Sahara," "California," and in many duets with her *vis-a-vis*, Miss Babs Evelyn May, while, in addition, Miss Carleton is a pretty and graceful dancer. Both ladies act delightfully together throughout the production. The only noteworthy change in the cast is the appearance of Fred Wolgast, in the place of Mr. John E. Coyle, as Will Atkins. This popular comedian made a strong hit, and he was uproariously funny in his many scenes. Mr. Alf Brooks is still "some" Dame, and Tomlinson (her son) found in Mr. Louis Palgrave a capital exponent. The cross-talk of these two artists was most diverting. Then in the fun department there is the wonderful knockabout business and acrobatic work of Forde and Down, as the Bosun and Mate—this, especially in the ship scene, was a riot of fun. Alf Arno puts in some clever work as the Cat and the Monkey. Miss Constance Hart made a beauteous Fairy Queen, and very sweetly sung "Kingdom of Dreams." The other members of a large cast all do very creditable work.

The ballets and dances are special features of the show, and again we must praise the Australs. With Miss Ninette, they execute some delightful dances, the lady being most graceful and agile. M. Austral's fine work in the arrangement of the ballets must not be overlooked. Mr. N. Carter Slaughter's work as producer is splendid, and has its reward in the cordial endorsement of packed houses.

"Theatre Arts Monthly."

The January number of this excellent American monthly contains a delightful article by Mr. Ashley Duke on "Congreve as a Modernist," and another interesting feature is a series of Appia's designs for "Hamlet," which are striking in their simplicity and dignity. The London agent for "Theatre Arts Monthly" is Frank Henderson, bookseller, 76, Charing Cross-road, W.C.

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Wright Panto. News

BALLAD VOCALISTS GOING NAP ON "GOLDEN WEST."

"THE GOLDEN WEST."

With ballad vocalists the world over Horatio Nicholls' ballads have become a habit—right from "Blue Eyes," "Dream of Delight," "Omaha," and his long string of successes, singers have followed him from Triumph to Triumph. The ballad they are all singing, or are about to sing, is

"THE GOLDEN WEST."

Its alluring melody is written right "in the voice," so that vocalists can get the very best out of their voices. If you are not singing it, write for your copy to-day—published in C, D, E flat (original), and F.

MONA VIVIAN

had a wonderful tribute paid her by the *Liverpool Express* on January 13th, 1925—which stated as follows:—

"One of the principal reasons for the success of "Puss In Boots" is Mona Vivian's winsome personality. She is the ideal "boy." If you have enjoyed 'KENTUCKY—SURE AS YOU'RE BORN' on the wireless, go to Olympia and hear her sing it, and then decide whether the Radio is a serious competitor of the Stage."

Last week we stated that Miss Marjorie Fitz-Allen (who is singing "HONOLULU" at the Opera House, Belfast) was Principal Girl. We regret that this was an error—the Principal Girl is

MISS SYBIL COULTHURST

who is also singing "Wright" songs.

PALLADIUM FOUR

under the direction of Sam Dutton, are making a tremendous success in Miss Florrie Forde's pantomime this week at the Empire, Edinburgh, with "KENTUCKY—SURE AS YOU'RE BORN," "HONOLULU" and "I WONDER WHAT'S BECOME OF SALLY?" This is undoubtedly one of the best vocal quartettes we have heard this pantomime season.

JACK BASTOW'S "DICK WHITTINGTON."

DINKIE JEUNE

in title rôle is holding up the show nightly with a very effective rendering of "I WONDER WHAT'S BECOME OF SALLY?"

ELSIE MAYNARD

Principal Girl, has deservedly scored a hit with "KENTUCKY—SURE AS YOU'RE BORN."

VERA KINGDOM

(Princess), another beautiful singer to fall to the lure of the tremendously popular "SAHARA."

Congratulations to Jack Bastow on his choice of the "Wright" songs for the right show.

ALICE WATTS

Principal Boy at the Opera House, Belfast, writes us as follows: "You will be glad to know that 'KENTUCKY—SURE AS YOU'RE BORN' is a great success, and 'I WONDER WHAT'S BECOME OF SALLY' is enormous—everybody in Belfast is singing it. Many thanks for two excellent numbers."

MONA LANGFORD

is featuring "IN BETWEEN THE SHOWERS" in Harry Russell's pantomime, "Cinderella." Miss Langford tells us that it is one of the outstanding numbers of the show. Norman Langford has produced "SAHARA" in his own show, and informs us that it never fails.

In Sid Stanto's Pantomime, "Boy Blue."

TOM GAYDON

as Demon King, is featuring "SAHARA." He writes that it has been the biggest song hit he ever had.

WILL BURNETT

(Baron) features "OUR HOUSE WILL BE ALRIGHT," and

JEAN LAWTON

(Principal Girl) makes a very big hit with "DREAM DADDY."

GERTIE LENO

playing Colin, has indeed an excellent number in "GOLDEN WEST," which she renders in a delightful manner.

"ALL 'WRIGHT' HITS."

NOREEN DAVIS

in Brydon and Phillips' "Puss in Boots" Co., is singing "KENTUCKY, SURE AS YOU'RE BORN." She writes to say it never fails to get right over, and the audience always clamour for more.

IVY LYN

Principal Boy, in "Goody Two Shoes," is a traveller on the "Wright" line—via "SAHARA" and "KENTUCKY, SURE AS YOU'RE BORN," both numbers receiving tremendous applause.

The Secret of Success for 1925 is to

"EAT MORE FRUIT."

FIRST VERSE.

Everywhere it's advertised "Eat more fruit,"
I think that's a good idea, yes, eat more fruit.
In prehistoric days they used to live long lives,
Well, Solomon, as we all know, he had a thousand wives.

CHORUS.

So eat more fruit, eat more fruit,
Don't eat mutton, don't eat lamb,
Don't eat beef and don't eat ham,
Then you'll find, then you'll find,
You'll live to ninety-nine before you scoot, scoot, scoot.
What did Eve say to Adam, the saucy little madam,
"Oh! Adam, you must eat more fruit."

The Song that will change the diet of the country:

"EAT MORE FRUIT."

The Song that will be more popular than our famous "Bananas":

"EAT MORE FRUIT."

Digest this advertisement and send to-day for your copy of

"EAT MORE FRUIT."

TOM INGLEBY

Dame, in Frank E. Franks' Pantomime, at the Hippodrome, Newcastle-on-Tyne, writes that "OUR HOUSE WILL BE ALRIGHT" is the biggest winner we have ever sent him. This is good news, but we have even bigger ones to come. In the meantime, don't forget the "WRIGHT" advice: "EAT MORE FRUIT."

JAY HIGHLEY'S PANTOMIME "ALADDIN."

ADA DURHAM

gives a splendid rendering of "KENTUCKY, SURE AS YOU'RE BORN," and is awarded with a tremendous reception.

BERT SYMES

sings "SAHARA," and writes as follows:—"I don't think that applause ever came my way before as it has done in this Panto. for "SAHARA."

JAY HIGHLEY

is making a wonderful success with "OUR HOUSE WILL BE ALRIGHT."

H. WILSON CHARLES

Cannibal King, in Mrs. Kimberlay's "Robinson Crusoe," informs us that "SAHARA" is still going strong.

"SAHARA" AGAIN.

KATHLEEN BRETT

says that SAHARA" is still going enormously. It is undoubtedly a favourite number.

REG. MARCUS

in Will Dalton and Donald Keir's "Sinbad the Sailor, sends us a cutting from the *Derby Express* which reads: — "The greatest success of the evening in Comedy singing was the effort of Reg. Marcus, in a ditty re "OUR HOUSE WILL BE ALRIGHT." The audience soon took the tune up, so it will be our next local popular song."

GEORGE YOUNG

Grand Theatre, Fulham, makes a tremendous success with "GET UPON A PUFF-PUFF." This is undoubtedly the comedy hit of a very excellent show.

GLADYS ROBERTS

Principal Boy in Arthur Watson's "Dick Whittington," writes: "I am pleased to say that "SAHARA" has been my biggest winner this year. I broadcast it from the Alhambra, Devonport, last week, and it was a big success."

Will Parkin's "Forty Thieves." The "Wright" hits are:—

WILL PARKIN & PAULINE RIVERS' TWELVE TINY TOTS

"DREAM DADDY."

PAULINE RIVERS' EIGHT PASADENA GIRLS

"PASADENA."

EIGHT PASADENA GIRLS and TWELVE TINY TOTS

"RIVIERA ROSE."

WILL PARKIN

"JUST A GIRL THAT MEN FORGET."

BETTY YORKE

(Principal Girl),

"MANDALAY."

FRANK KING

"RILEY'S COWSHED."

These are the outstanding song successes of the Panto.

THE SHERRYS

playing Ugly Sisters in Harry Russell's Pantomime "Cinderella," are making a tremendous hit with "TAKE A LOOK AT THIS."

GRACE EARLE

Arthur Watson's "Dick Whittington," encloses a newspaper cutting which reads as follows:—

"Grace Earle is another established favourite as the Fairy, and her pretty soprano voice is heard in several songs, the pick of them being 'OUT IN THE GOLDEN WEST.'"

"WRIGHT" AGAIN.

ROSALIND CHARD

Principal Boy at the Theatre Royal, Exeter, is making a tremendous success with "SAHARA," which is harmonised by a male quartette, and is the big finale of the second half of a very fine Panto.

PEGGY HOLMES

Principal Girl, Olympia Theatre, Dublin, is singing the Principal Girl song of the year, "DREAM DADDY," which she handles in a very artistic manner, and earns for herself the exceptionally big reception she receives.

OTHER "WRIGHT" ARTISTES TO BE FULLY REPORTED ON LATER.

THE LAWRENCE WRIGHT MUSIC CO.

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FROCKS AND FANCIES.

Gold for Brides—Yellow for Hilda Bailey—The New Name for Straw Yellow—All about your Undies—Pictures on your Hats—Dance Shoes and Dance Clubs.

Although most actresses get married in a sensible fashion and wear travelling dresses to the church or registry office, some of you may intend to do the thing in style this spring. If so, of course you must be a golden bride. The great wedding of last week has set the fashion, and half the wedding dresses I've seen sketched of late have had gold as the main decorative theme. This week—to-morrow, in fact—there is to be a pretty wedding, when Miss Gylla Rollo marries Captain Sir Malcolm MacGregor of MacGregor, and Revilles have "done themselves proud" with a satin souplé wedding frock in ivory, belted with pearls and looped up on one side with a trail of orange blossoms. It has a golden gauze train draped with real lace—the kind called priceless, although many owners will put a price on it if someone displays a cheque-book and a look of avidity!

Dresses at Hampstead.

Hilda Bailey has some darling frocks in the new Everyman Theatre play produced on Monday—another feather in her cap, for it's a charming part. One is in the newest of colours—China tea yellow! It's a travelling dress and coat—the coat, of course, a ¾ length since no self-respecting woman wears any other just now—and the dress a straight tunic affair with orange and gold embroidery in a narrow strip down the front, and half-moon pockets set low on the hips. The coat has a brownish squirrel collar, and is lined with orange, and there's a dinky little hat made of brown Petersham ribbon folded into points.

More Yellow.

Browns, beiges, tobaccos, yellows of all sorts are the note of the spring, so for her second frock Miss Bailey has a yellow georgette with a straight back, but a five-pointed apron effect in front. With this she has a daffodil-yellow hat trimmed in the new way with small metallic flowers in copper, green and blue. From the shoulders hang two long streamers, meeting halfway towards the hem. There are pyjamas in the play, too—but you know how impractical pyjamas for stage purposes are when regarded as a fashion indication!

On Dancing Shoes.

There were a lot of pretty frocks on pretty women at the Centaur Club last week when I danced there—and one girl wore silver shoes with a little tuft of green feathers sticking out just for all the world like a pheasant's spurs, which I thought very pretty and striking. Several heads were encircled with bands of flowers or ribbon, including the sleek, dark hair of Princes Nine Chavchavedze, who wore a silver tissue ribbon with a black frock on which was pinned a bunch of red flowers.

The Newest Club.

Noel Coward and Miss Lilian Braithwaite and Kinsley Piele and Joyce Carey, and, of course, little Hermione Baddeley, were at the opening of the new Gargoyle Club in Dean Street. It is not, so Hugh Gee tells me, to be entirely a dance club, but a talk club as well, with plenty of comfy chairs set round the big fireplace, and more than occasional playlets on the most original stage in the world. You know those beds disguised as bookcases or sideboards? Well, this stage is disguised as an old English dresser, and lets down at need in the same way! Mary Merrall, looking in that marvellous way of hers about nineteen, came in in a lovely metallic cloak.

The New Colours.

It isn't only the dress designers who are busy thinking out new ideas and working overtime getting their new models ready. The manufacturers of lingerie think themselves just as important, and, of course, they *are*, for the hang of the loveliest frock may be spoilt if the undergarment is uncomfortable or bulky. Here are a list of the new colours I got from those makers of hand-made lingeries: Champagne, orchid, cyclamen, very pale green and ciel blue, as well as mastic and dove grey. They have such names as "The Three Graces," "Romaine," "Coppelia"—after the Trocadero ballet, of course—and, well, most of the really well-known actresses have ordered lingeries there.

New Ideas.

The majority of the garments are made in crêpe de chine and georgette of the very best quality, and trimmed with Nottingham lace. When we hear the word "Nottingham" lace, window curtains always fly to the mind, but the Nottingham products include the most perfect imitation of real old laces, and some in particular in a deep ecru are really perfectly beautiful. It makes tops and wide insertions, and is to be found on loose panels—an entirely new idea. Mr. Neyroud, who has his London offices in 40, Sackville-street, Piccadilly, wants everyone in the profession to know that he makes special terms for them. It is possible to save from 10s. to 20s. even on a single garment! So next time your lingerie drawers need replenishing make a note of this address.

Love Birds.

If we are to believe all that the manufacturers say, most of our hats will be trimmed with quaint and curious little figures this summer. Samples I have been shown include Rodeo cowboys, little girls with skipping ropes, and love birds in pairs in green, red, and yellow; some are even multi-coloured. They are made of erinoid, of galalith, and other almost transparent substances which will wear and last well. So the era of "amusing" trimmings is evidently not yet over.

Tea Gowns.

The Chinese type of tea gown is still to the fore, and I fancy the Chinese influence will make itself even more strongly felt at the spring dress shows. There's the new material, Saiga, for instance, which looks its very best in a lacquer red, and has been sold extensively to the dressmakers. Then there's that gilded and silvered leather which is patterned—or at least the pattern is cut out like fretwork—in Chinese characters and which is being sold by the yard for borders or in panels for, I suppose, the sides of frocks. I am told it is going like hot cakes!

Polo Shirts.

Don't buy a vivid polo shirt! They are really not right at all. The smartest are in beiges and flecked greys or dull greens, and, anyway, are only to be worn in the morning with a tweed overcoat. I mention this because I notice that young Chelsea is inclined to wear them in reds and yellows, even in dance clubs, and they are not at all a good substitute for the Chelsea shirt or jumper, neat brief shirt and velvet jacket. Phyllis Monkman has fallen for the polo jumper between her shows—but not a coloured one, praise be!

UNITED FAMILY LEAGUE.

The thousand or so people of all classes and denominations (not forgetting the wounded Tommies brought along by Mr. Alan Adair) who gathered at the Guildhall on Saturday under the auspices of the United Family League, found provided for them an excellent after-dinner entertainment under the direction of Mr. Edward Freemantle. At the outset a contingent of the Metropolitan Police Force proved themselves excellent vocalists and instrumentalists. Later on, professional assistance was rendered by Madame Aurigo, Mr. Barrington Hooper, and Mr. Arnold Stokes, the well-known singers; Miss Helen Mar who told several stories in her inimitable manner; Mr. Horace Somerville, who demonstrated himself to be a pianist of excellent technique; and Miss Sylvia Hobday, who danced daintily.

An impressive moment occurred when St. George (in the person of Mr. Nigel Clarke, from "Where the Rainbow Ends") made an appearance in full panoply in the darkened hall.

Among those present were the Marchioness Townshend, the Marchioness of Carisbrooke, Lady Pomeroy Burton, Lady Wyndham, and Lady Alexander.

Mme. Valentina Aksarova, the Russian soprano, leaves immediately for Paris, where she is to give a recital on the 24th with Mr. Sisserman, the 'cellist, at the Salle des Agriculteurs.

"PETER PAN" FILMED.

The "Paramount" Picture at the Pavilion.

There were probably many anxious souls at the London Pavilion on Wednesday evening last when the "Peter Pan" picture was presented for the first time to an English audience. What might an American film producer make of our great children's classic? But there were sighs of relief and an outburst of praise at the end for one of the finest picture productions ever sent across the Atlantic.

Mr. Herbert Brenon, the producer, has retained all the beauty and charm of the play. It is an altogether delightful affair, which keeps close to the well-known script, and (thankfully we record this!) its sub-titles have been written by the author himself. Most of them are as familiar as household words, although we spotted one or two that are neither in the play nor in "Peter and Wendy." Of course, much has been lost, but, on the other hand, there are tremendous gains. There is a wonderful, very fine-looking pirate ship floating on a real sea, with sea-gulls circling round the mast, and an entrancing beach upon which disport a lovely bevy of mermaids. Certain gaps, too, have been filled in. Now we know, for instance, that it was Nona breaking loose from her kennel who rushed across to the house opposite and warned Mr. and Mrs. Darling of the children's plight. Also, that it was Captain Hook who dropped the alarm clock down the crocodile's throat, and that Peter relieved the famous reptile of its indigestible tit-bit just before he made his wonderful attack upon the pirate ship.

Tinker Bell is an entrancing little fairy, and there is a delightful scene showing her sumptuous boudoir. When she drinks the poison Peter turns to the audience, as in the play, and implores us to clap our hands. We do—and it is a charming thought that this film will link up the children—young and old—who believe in fairies all the world over. Another new incident is in the pillow dance in the underground house. One of the pillows dances by itself, and out of it drop innumerable little fairies, which Peter sweeps up with a broom.

The acting also is almost completely satisfactory, and in Miss Betty Bronson there is nearly an ideal Peter Pan. She is young, boyish-looking, and yet sufficiently wistful and elusive to suggest the never-never land and association with fairies and mermaids. It is the most elfin-like Peter we have seen, and there is an endearing quality about her that makes it an intense pleasure to watch her movements. Miss Bronson is a good actress, and she spoke her silent words so clearly that sub-titles of her speeches seemed hardly necessary. Wendy is also beautifully played by Miss Mary Brian, and one of the best things in the whole production is Mr. George Ali's Nona. It is one of the really great animal studies; humorous and appealing, and all the time so thoroughly true to the dog character. Every movement struck one as being absolutely right. Michael is a lovely chubby young person as played by Phillippe de Lacy, and there is a good, manly sort of John in Jack Murphy. Captain Hook—who takes his "plank" like a public-school man with "Floreat Etona" on his lips—is magnificently handled by Mr. Ernest Torrence. He and all the pirates follow the traditional Peter Pan figures; but Smee should have been played by Mr. George Shelton. That wonderful representation ought to have been perpetuated for all time in this production. Miss Anna May Wong makes a beautifully exotic-looking Tiger Lily, and there is a gracious Mrs. Darling in Miss Esther Ralston.

"The Miracle of Love," shown by Butcher's Film Service at the Palace Theatre, is a story founded on an old Venetian legend, the location being in Venice itself, and the period that at which the famous city was paramount in art and power. This deeply interesting story links itself to spectacular display on the grand scale, and the producer has therein done his work excellently, the handling and manœuvring of the huge ensemble being very fine indeed. The acting is likewise real and convincing, and the picture altogether a "feature" production of a high order of merit.

CATHOLIC STAGE GUILD.

At Home.

An important extension of the activities of the Catholic Stage Guild was indicated at the At Home given at the Caxton Hall, Westminster, on Monday afternoon, when the Right Rev. W. F. Brown, Bishop of Pella, announced that the executive committee had in hand a proposal to improve the headquarters of the Guild, so that it might be properly housed and furnish a place of resort for members. The realisation of the scheme, he said, must naturally depend upon the number of people who took an interest in the work. A very great deal more might be done for the Guild if they had more help, and they would welcome as many associates as they could get. His lordship also thanked those who had contributed to the very excellent programme provided by Mrs. Fitzgerald and all the helpers that afternoon.

Father Henry Brown, S.J., outlined the proposed scheme, which was to combine a modest club or social centre with suitable offices. They had had an offer of a house in the heart of theatreland, admirably equipped for the purpose, at a fairly moderate inclusive rent. The premises would include a room for rehearsals and a restaurant. Between £200 and £300 was in hand or promised, and one or more persons guaranteeing £500 would enable a start to be made. He believed that such a centre would not only make a habitation for the work, but would be specially attractive for people in the country to meet friends connected either with the religious or professional side of the Guild. To place the club on a really sound basis they must have some financial guarantee. They hoped to have a meeting in London early in February to discuss the scheme more fully, and provided they got sufficient encouragement from members of the Guild and their friends in the profession there was every likelihood of it being a success. Those who did something at the beginning did twice as much as those who came in later. They had seen placards about the "Doom of the Dome," and the fact that £100,000 had been provided to prop up the dome of St. Paul's was a very fine example, which he did not think many in that hall would be able to follow, but he hoped they would do their best.

Included in the entertainment was a "small comedy" by Valene Wyngate called "Findings," which was brightly acted by the authoress and Clare Sutton. The miscellaneous items of the programme comprised oboe solos by Miss Helen Gaskell, songs by Miss Gracie Gorrod, humorous recitations by Miss Nita Ashby, violin solos by Mr. John Hamilton, songs by Mr. Merlin Vaughan, who has a baritone of fine quality, and modern magic by Arthur Ivey.

Among well-known artists present we noted Misses Sybil and Grace Arundale, Miss Tittell Brune, Miss May Edward Saker, Miss Gwendoline Brogden, Miss Ida Molesworth, Miss Una O'Connor, and Miss Molly Balvaird Hewett. There were also present Miss Etheldreda St. Barbe, the indefatigable secretary, and Mrs. Balvaird Hewett, who does invaluable work as hon. director of the wardrobe department, which enables needy actors and actresses, without distinction of creed, to obtain good clothes at an infinitesimal cost.

STOLL STORIES FROM THE "STRAND."

Stoll Films were responsible for the screening of three two-reel pictures, the stories of each having appeared in the "Strand Magazine." The titles of these delightful productions were "A Perfect Crime," directed by Mr. Walter Summers; "Ragan in Ruins," for which Mr. Fred Paul is responsible; and "A Dear Liar," Mr. Fred Leroy Granville being the producer. Each of the three stories is admirably suited to screen treatment, being full of incident and instinct with human interest, and withal so admirably acted as to render them remarkable for that fact alone. In addition, the photography is extremely good, as are the productions as a whole. In the absence of a synopsis we are unable to give the names of the clever artists engaged in their presentation, but all were excellent. Hearty applause greeted the pictures on their conclusion, and there is little doubt that Stoll Films have in them sure box-office propositions.

"Pearls and Savages."

Captain Hurley's New Guinea film reached its 200th performance at the Polytechnic Cinema Theatre on Tuesday, Jan. 20. The last weeks of this film are now announced, as, owing to prior arrangements, it must be positively withdrawn on Wednesday, Jan. 28.

"After Midnight," shown by the W. and F. Film Service, is a story pulsating with thrills and exciting incidents, emanating from a story the location of which lies mainly in the Chinatown quarter of San Francisco. Conway Tearle in the principal part—a dual rôle—of twin brothers of wholly opposite natures, but barely distinguishable facially and physically, has an opportunity, fully embraced, of proving his versatility and resource. Miss Zena Keefe is natural in a sympathetic part, and the support generally is quite satisfactory.

As it turns out, when Miss Beatrice Miranda left the Carl Rosa Company to join the British National, she said au revoir, and not good-bye. For now she goes back to the older company to take up again the chief dramatic rôles that brought her fame; and also a new one—at least, new to her: that of Fidelio.

"A MESSAGE FROM MARS."

At the "Q" Theatre.

It was a happy idea of Mr. Jack de Leon to revive so popular a production as "A Message from Mars," and he has staged the piece with the completeness of a West-End house. Mr. Milton Rosmer adds to his laurels by the care and ingenuity he has bestowed on the stage management and production of the comedy.

Mr. H. A. Saintsbury, as the Messenger, scored an unqualified triumph; his fine elocution, his dignity, and his wonderful experience all combined to give us an exquisite cameo. His present part may be cited as a brilliant example in an extensive repertoire. To Mr. Terence O'Brien fell the rôle of Horace Parker, the selfish egotist of the comedy, and he gave a fine performance. Miss Dorothy Dix played Minnie Templar, and made all that was possible of the part. The Aunt Martha of Mrs. Arthur Whitby deserves every praise. She proved convincing without a suspicion of shrewishness. A perfectly natural performance was that of Mr. Eliot Makeham as the Tramp. It was a fine piece of character acting, and his drinking scene in Act I. and the scene with Minnie, the long-lost daughter in Act III., were particularly outstanding. The unsuccessful lover, Mr. Dicky, was interpreted with much skill by Mr. Cyril Nash. Miss Laura Walker was refined and appealing as Mrs. Clarence; and clever little Della de Leon did quite well as the human derelict; Miss Beatrice Lewisohn made the most of her slender opportunities as Polly; the Sir Edward Vivian of Mr. Cecil Cameron left nothing to be desired; Mr. Alexander Field was sufficiently pathetic as the wounded victim; and Mr. Robt. Crosby played the part of the kind-hearted limb of the law.

"THE WINDMILL MAN."

Understudies' Performance at Victoria Palace.

Last week we noticed the Italia Conti children in an understudy performance of "Where the Rainbow Ends." This week it is "The Windmill Man" that calls for attention. On Saturday last, at the Victoria Palace, the understudies presented a condensed version of that delightful Christmas play, which they produced and directed themselves. The ages ranged from 12 to 17, and most of them, we judge, were nearer the former age than 17. Again, we have to record some excellent performances.

The youngsters were handicapped because the time would not permit a change of scene or costume. In the shortened version seen, a good deal was left to the imagination, and several of the young actors had their parts severely cut. The Mad Gardener, for instance, had little to do, although Eirane Naismith gave sufficient evidence that she is a clever little actress, and scored her points without attempting to copy Mr. Bert Coote's methods too closely. Ruby Hilary exhibited a real flair for the stage as the Windmill Man, and was perfectly self-possessed all the time. Bunty O'Nolan acted attractively and naturally presented the airs and graces of the petted young Prince, but probably the best thing in the show was the cheeky young street gamin seen in Tommy White. He was a "Bert" to the life and led the "Arabs" (all of whom were cleverly played) with a fine, firm sense of the stage and a real touch of character. We also liked Pat Wilson's "Doody," and Mimi Hughes acted very well in the somewhat irksome part of the cripple. The sister was prettily taken by Violet Durrant. There was a sprightly young fairy messenger in Elma Towne, and the governess and tutor were handled amusingly enough by Nancy Burne and Peggy Coop. A special word of praise should be given to Michael Moriarty, who made the dog, "Spot," into a delightful canine.

As in the "Where the Rainbow Ends" performance, all the management was in the hands of juveniles. Pearl Rose Vere's piano accompaniments were noticeably good.

FELDMANISM.

Panto. News and Notes.

At Leeds.

Stephanie Stevens, the dashing principal boy, and Cora Goffin, the charming principal girl at the Grand Theatre, Leeds, are more than delighted with the success of their Feldman numbers. Miss Goffin writes to thank us for our "splendid songs," and reports her "huge success" with "A Smile Will Go a Long, Long Way." "From One Till Two," which she sings with Miss Stevens, is an equally big winner. Photographs of these talented artists appear in our special panto. advert. in this issue.

"Great."

"Going great" is how Cissie Nadene, the popular principal boy, describes the success of Feldman numbers in Herbert Barnes' fine pantomime "Babes in the Wood." Miss Nadene's biggest hit is the supreme panto. song, "California, Here I Come." It gives us great pleasure to publish this talented artist's photo. in this week's special pantomime advert. Her rendering of "California" is a truly delightful bit of work!

"Big Success."

"Am glad to report big success with 'If They're Irish,' which I am working in C. A. Stephenson's 'Aladdin,'" writes vivacious Lilly Lancaster, the charming principal boy. Stella White, the delightful principal girl in "Aladdin," makes a wonderful hit with "Say It with a Ukulele" and "A Smile Will Go a Long, Long Way." Other winners in the show are "Sergeant Percy" and "If I Can't Sing About My Mammy." Photographs of both artists appear on our Feldmanism page this week.

Always Successful.

Nell Leslie, principal boy in Brydon Phillip's "Cinderella" pantomime, writes in praise of "California, Here I Come" and "If I Can't Sing About My Mammy." She reports: "I am meeting with success all along the line with both numbers." Miss Leslie adds: "'From One Till Two' duet with Rosie Fitzgerald is enormous!" In the same panto. Billie Conway scores with "When Will the Sun Shine for Me?" We have included Miss Leslie in our special page of panto. stars in this issue.

"Jack and Jill."

Appearing in Moreton and Heath's "Jack and Jill," Alma Green is scoring heavily with "California, Here I Come" and "From One Till Two." This clever artist puts over really artistic renderings of these two great favourites. Hilda May has a big winner in "Sergeant Percy," her rendering of which leaves nothing to be desired.

Two Favourites.

Appearing in Slater's "Babes in the Wood" pantomime, Rosa Charles, the popular comedy girl, is making an enormous hit with "I Love Kids." Cliff H. Astley, the well-known comedian, scores big with "Oh! How She Lied."

A Popular "Boy."

Truda Morena, the popular principal boy in Brydon Phillip's "Puss In Boots," and whose photograph appears on our panto. page, has two wonderful winners in "California, Here I Come" and "From One Till Two." Her artistic renderings of these premier hits are outstanding features of a bright and entertaining pantomime.

Tails Up!

Thelma Hamilton, the fascinating principal boy in Murray King's "Humpty Dumpty" production, reports that her Feldman numbers are continuing to keep their tails up. Miss Hamilton's beautiful rendering of "You're in Love with Everyone" evokes everybody's admiration, and her duet number, "From One Till Two," with the principal girl, is another delightful feature. "California, Here I Come" is the brightest concerted number in the show.

As Usual.

"Feldman numbers are, as usual, Top of the Poll," says Frank E. Franklyn, manager and producer of those eminently successful pantomimes which bear the names of Mrs. F. G. Kimberley and Frank H. Fortescue. Lila Vesta, principal boy in "Robinson Crusoe," makes a terrific hit with "California, Here I Come" and "If I Can't Sing About My Mammy." Numbers which are big winners in "Red Riding Hood" are "A Smile Will Go a Long, Long Way" (featured by Jill Jayes), "Put Away a Little Ray of Sunshine" (Ten Dinky Girls), "Go 'Long, Mule" (comedy concerted), and "Sergeant Percy." Feldman numbers featured in the autumn revues include "Say It with a Ukulele," "Turned Up" (sung by Freddie Frome), "In Love with Love," "Not Here, Not There," and "When Will the Sun Shine For Me?" featured by Walker's Juveniles.

AMATEUR OPERATIC YEAR BOOK.

Besides records of many notable productions, profusely illustrated, the Amateur Operatic Year Book for 1924 contains an article by Seymour Hicks, entitled "My Advice to Amateur Actors," which should be read, marked, and inwardly digested by all whom it concerns. The book is excellently produced, printing and paper being of the best, and the matter attractively set out.

"Out-of-sorts,"

Beecham's Pills

will put you—"In."

for that morning Hoarseness

which is so irritating and sometimes distressing, an 'Allenburys' Glycerine and Black Currant Pastille is a tonic to the throat and makes the voice clear and strong. Besides having a soothing effect they have a delicious slightly acidulous flavour characteristic of the fresh juice of black currants, which is the principal ingredient of the pastille. They are most palatable and may be taken as often as desired without causing any ill-effects, as they contain nothing deleterious.

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Allenburys Glycerine & Black Currant PASTILLES

THEATRICAL GOSSIP.

O.P. Club Dinner to James White—Actor's Saturday—"Grounds for Divorce"—Popular Shakespearean Players.

O.P. Club Dinner to James White.

The O.P. Club in celebrating its 25th year have already held three dinners this season, i.e., the "Saint Joan" dinner, the "Barry Jackson" dinner, and the ladies' Christmas dinner dance, at which Miss Gladys Cooper presided. The Club have arranged an additional dinner, to congratulate Mr. James White (who has just taken over the Gaiety Theatre) on the success of "Madame Pompadour," and to wish him success with the "Dollar Princess" at Daly's, and "Katja, the Dancer" at the Gaiety.

The "James White" dinner dance will take place at the Hotel Cecil on Sunday, Feb. 15, when the president, Sir Herbert E. Morgan, will be in the chair. The guests of the evening will be Mr. James White and the principal members of his companies. After the dinner, dancing will take place till midnight.

Members and associates desiring to make up parties are advised to make early application to John Evans, Honorary Secretary, The O.P. Club, Craven Street, W.C., or to Carl Hentschel, founder of the Club, who is looking after the arrangements.

Actors' Saturday.

Actors' Saturday, on which a widespread appeal is made on behalf of the Actors' Benevolent Fund, has been fixed for Jan. 31. Copies of the appeal and contribution sheets have been sent to every theatre and touring company in the kingdom. £6,898 has been expended in relief during the past year. A subscription of 10s. annually carries with it a first claim for pecuniary help and the privilege of recommending deserving applicants.

"Grounds for Divorce."

To-night, at the St. James' Theatre, Thos. C. Dagnall, by arrangement with Gilbert Miller, will present a new play, "Grounds for Divorce," by Ernest Vadja (author of "Fata Morgana"), and adapted for the English stage by Guy Bolton. The scenes are laid in Paris at the house of Maurice Sorbier, and the part will be played by Owen Nares. His wife Denise will be Madge Titheradge, and the rest of the cast includes Pamela Carme, Lawrence Grossmith, Jane Wood, Lawrence Hanray, Violet Graham, Alice O'Dea, and Dino Galvani. This première will mark the return of Lawrence Grossmith to the London stage. Since "The Glad Eye" ended its run some years ago, Mr. Grossmith has been in America and Australia. The production of "Grounds for Divorce" has been directed by Holman Clark.

"The Creaking Chair."

"The Creaking Chair" is proving one of the biggest box-office attractions now touring. It played to record business at the Theatre Royal, Chatham, when it was produced on Jan. 5, and last week, at Kidderminster, did record business again. Two companies of this great success will be sent out in the autumn. The management are to be complimented on getting together a company second to none

"Peter Pan."

This year's revival of "Peter Pan," at the Royal Adelphi Theatre, will finish on Saturday afternoon.

"The Thief."

The Christmas run of "Treasure Island" at the Strand Theatre finishes to-night. Mr. Arthur Bourchier will close the theatre until Saturday evening, when he will revive Henry Bernstein's three-act play "The Thief," with himself as Richard Chelford, and Kyrle Bellew as Marise. The company also includes Stella Patrick Campbell, Jack Hobbs, Alick Chumley, Beckett Bould, Robert Young, and James Carew. While the theatre is closed the entire floor is to be re-seated and upholstered in green tapestry. The first matinée of "The Thief" will be given next Wednesday, Jan. 28.

"The Monkey House."

"The Monkey House," which A. Keeper, Ltd., will present, by arrangement with Mr. Charles Gulliver, at the New Oxford Theatre on Monday next, is to be produced under the personal supervision of the author, Mr. Walter W. Ellis. The incidental music, under the direction of Mr. Albert Cazabon, will be of the liveliest kind and in keeping with the character of the play. Mr. David Miller, one of whose outstanding successes was the comedy rôle in "Fair and Warmer," will be the principal comedian, Miss Mimi Crawford the leading lady, and others in the cast will include Miss Gladys Ffolliott, Miss Elsie Craig, Miss Ena Leger, Miss Elsie Goulding, Mr. Henry Ford, Mr. Frank Arlton, Mr. Denis J. Hogan and Mr. Dundas Walker.

"The Blue Stockings."

A dramatic reading of "The Blue Stockings," by Véra Beringer and Wesley Down, will be given at the Institut Français, 1, Cromwell Gardens, S.W., on Thursday, at 8.45. The play is an adaptation of Molière's "Les Femmes Savantes." Mr. R. Cunninghame Graham will take the chair. The cast will include Charles Quartermaine, Stanley Drewitt, Bruce Winston, Frank Petley, Tom Heslewood, Channell Hardy, Esmé Beringer, Véra Beringer, Muriel Alexander, Nora Nicholson, Drusilla Wills, and Georgiana Booth.

"The Assignation."

The cast of the Phœnix production of Dryden's "The Assignation," to be given on Sunday and Monday next at the Aldwych Theatre, will include Miss Hermione Baddeley, Miss Vera Lennox, Miss Dorothy Massingham, Miss Helen Spencer, Mr. Charles Carson, Mr. Melville Cooper, Mr. Tristan Rawson, and Mr. Frederick Peisley. The producer is Mr. Allan Wade, and the prologue will be spoken by Miss Isabel Jeans.

A Garrick Matinée.

Mr. A. E. Abrahams, proprietor of the Garrick Theatre, has lent the theatre for a charity performance on Sunday, March 15. The whole of the receipts will be given to the West Ham Synagogue Building School Fund.

The following well-known artists have kindly consented to appear:—Miss Dorothy Ward, Mr. Shaun Glenville, Miss Constance Collier, Miss Violet Essex, Miss Isobel Elsom, Mr. Ivor Novello, Miss Edna Best, Mr. Tucker, Misses Lorna and Toots Pounds, and many other well-known stars. Early application for seats should be made to the Secretary, Mr. L. Norden, 118, Hampton Road, Forest Gate, E.

Miss Marie Earle.

Among the attractive features of the "Cinderella" pantomime at the Grand, Fulham, are the dances and ensembles. Credit for their excellent arrangement is due to Miss Marie Earle, of the Florence Etlinger Theatre School.

"The Rat."

Mr. J. Bannister Howard is sending out a company of "The Rat," which opens at Crewe on Feb. 23. A long tour has been booked.

J. Bannister Howard's Pantomimes.

Mr. J. Bannister Howard's successful pantomime, "Jack the Giant Killer," finished at the Palace Pier, Brighton, last Saturday. Hundreds were turned away at both performances. Mr. Howard's pantomime, "Cinderella," finishes at the Grand, Croydon, on Saturday. It has beaten all records in the annals of the theatre. The Eccentric Club have taken a large number of stalls for the last night (Saturday). Mr. Howard has arranged to produce "Robinson Crusoe" there next Christmas.

"The Vortex."

Mr. J. Bannister Howard has taken the entire provincial rights of "The Vortex." A No. 1 Company starts out at Easter, and a second company on August Bank Holiday

"White Cargo."

Mr. Horace Hodges having been released by Miss Ida Molesworth and Captain Templer Powell to play in "Lightnin'," his part in "White Cargo" was taken up last week by Mr. C. V. France. Mr. France gives a very fine and convincing study of the doctor who has ruined his career and is condemned to existence in the demoralising tropics. There is restraint and beauty about this performance, which is altogether a very excellent one.

The play continues to attract huge houses to The Playhouse One of the secrets of its success is that it is so wonderfully acted. There are few finer things to be seen in London to-day than Mr. Franklin Dyall's masterly study of Weston, the man whose soul and body are being rotted away by the devastating climate, or Mr. Brian Aherne's portrait of the man who almost succumbs, but is eventually saved from Weston's fate. Miss Dorie Sawyer now plays that bewitching dusky temptress, Tondeleyo.

Charles Doran's Shakespearean Co.

Mr. Charles Doran and his Shakespearean company will commence their tour on Monday, Feb. 2. They will visit the principal towns and cities of Ireland and the north-west of England, and also include South Wales and the chief seaside resorts of the South of England in this season's itinerary.

Mr. Doran has surrounded himself with a company of exceptional talent in the portrayal of Shakespearean character, and the repertoire, which is an extensive one, comprises all the famous Shakespeare comedies and tragedies. The magnificent wardrobe and beauty of the stage settings which are such distinguishing features of the Doran productions, together with the clever acting and elocution, will combine in making this year's presentations of the greatest interest to playgoers and of extreme educational value to scholars and students.

Mr. Doran has been continually touring his famous company of players for over five years, and it is pleasing to record that the distinguished actor is fully booked this year and well into 1926, and it has been found necessary, owing to the number of contracts to be fulfilled, to limit each town to one week only. It is hoped that during 1926 special arrangements may be made for a two weeks' season in some of the larger cities.

During the tour Mr. Doran will be the guest at several gatherings and public luncheons in connection with various eminent literary and civic associations, and will speak at numerous meetings of the Rotary Association of Great Britain and Ireland.

Ivor Novello.

Ivor Novello, who has returned to the Garrick Theatre this week in "The Rat," was recently the recipient of a handsome gold cigarette-case from the management. The presentation took place at Ivor Novello's flat during a little party which included Lady Hawtrey, Miss Constance Collier, Leslie Henson, and several other well-known people.

"Peter and Paul."

The next production by the Play Actors will be that of H. F. Rubenstein's "Peter and Paul," on Sunday evening, Feb. 1, at the Scala Theatre. Franklin Dyall will stage the piece.

Miss Hilda More.

Miss Hilda More, who is playing a principal dancing part and selection in James M. Glover's fourteenth pantomime, "Cinderella," at the Theatre Royal, Plymouth, has scored quite a hit by her grace and charm of manner. It will be recollected that Miss More was most successful at the Empire Theatre, Leicester-square, when she was suddenly called upon to take up Miss Phyllis Bedells' part in the "Smith Family." Miss More is young and pretty, and, being a hard worker, promises to go far in the profession.

Death of Tom Nye.

We regret to learn that Mr. Tom Nye, in his day a well-known actor, died in London on the 12th inst., aged 77. The cause of death was chronic bronchitis.

Death of Fowler Thatcher.

The many friends of Mr. Fowler Thatcher will regret to hear of his death, on Jan. 5, after a brief illness, at the age of 62. During his forty years on the stage he played character, comedy, eccentric old men, and dialect parts. In his early days he toured with the Majiltons, and in later years with Geo. Edwardes' No. 1 Co., Grossmith and Laurillards' Gaiety Co., D'Oyly Carte, John Hart, Thos. C. Dagnall, and Fred. Conquest's companies.

One of his best-remembered impersonations was Gobo in "Les Cloches de Corneville," which part he played over 1,200 times. He also played the Miser in the same opera over 600 times. He was specially engaged to produce this opera for the Cork Amateur Dramatic Society at Easter last year. His last engagement was with Mr. John Hart's pantomime at the Theatre Royal, Sheffield, Christmas, 1923.

Mr. Thatcher's wife, the late Miss Maude May Murray, died in South Africa in January, 1923. The funeral took place at Tottenham Park Cemetery on Thursday, Jan. 8. In addition to those from his only son, Claude, and wife, floral tributes were sent by Mr. and Mrs. W. Wilbey, Mrs. A. Hearle, Mr. and Mrs. C. Remnant, and the members of Victory Lodge, Ancient Order of Druids.

THE STAGE GUILD.

Dramatists' Section.

Sir Johnston Forbes-Robertson presided over a meeting of the Grand Council of the Stage Guild on Thursday.

An important step was taken in the further development of this organisation. In addition to actors and managers, a section has been formed by the dramatists. The following dramatists, among others, were present, and selected their vice-presidents and representatives on Grand Council:—

Vice-presidents: Sir Arthur Pinero, Mr. Henry Arthur Jones, Mr. Alfred Sutro, Mr. John Drinkwater.

Members of Council: Major Ian Hay Beith, Mr. Arthur Shirley, Mr. Dion Clayton Calthrop, Mr. Roland Pertwee, Mr. Frank H. Rose, M.P., and Mr. Sutton Vane.

The president expressed his satisfaction on behalf of the Stage Guild at securing the support of the dramatists, and that their co-operation would be invaluable in upholding the dignity of the profession, and in obtaining suitable conditions in the theatre.

Other sections, devoted to the interests of actors and managers, were working in harmony, and the fact that the new premises of the Guild, at 9, Great Newport Street, W.C.2, were admirably suited to their needs was a matter for congratulation.

Sir Arthur Pinero, on behalf of the dramatists present, said that they were in complete sympathy with the aims and objects of the Stage Guild.

Sir Frank Benson, Sir Gerald du Maurier, Mr. Godfrey Tearle, and Miss Eva Moore were amongst those present at the meeting.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Arthur Wontner, Wed., Jan. 21.
Constance Collier, Thursday, Jan. 22.
D. W. Griffith, Thursday, Jan. 22.
Susie Belmore, Thursday, Jan. 22.
Holbrook Blinn, Friday, Jan. 23.
Lawrence Barclay, Saturday, Jan. 24.
Katie Marsh, Sunday, Jan. 25.
Mary Glynne, Sunday, Jan. 25.
Marie Shields, Sunday, Jan. 25.
Cuthbert Clarke, Sunday, Jan. 25.
Frederick K.-U. Bowman, Jan. 25.
George Shelton, Monday, Jan. 26.
Albert Voyce, Monday, Jan. 26.
Harry Bedford, Monday, Jan. 26.
Iris Tree, Tuesday, Jan. 27.
W. Fuster, Tuesday, Jan. 27.
A. Denville, Tuesday, Jan. 27.

"LIGHTNIN'."

At Eastbourne.

"Lightnin'," a play in a prologue and three acts, by Winchell Smith and Frank Bacon, is being presented by John Golden this week at the Devonshire Park Theatre, Eastbourne. Miss Ida Molesworth and Templer Powell have released Horace Hodges from the cast of "White Cargo" in order that he may take again the part he originally created when the play was produced in South Africa. The character of Lightnin' Bill Jones provides Horace Hodges with a character study of a very human old man, kindly, intemperate, improvident and very lovable. His impersonation, telegraphs our Eastbourne correspondent, has that touch of genius that, though our laughter is continuous, yet the tears are never very far away. The scene is laid in a hotel on the borders of California and Nevada, the boundary line running through the hotel building. As the laws of Nevada allow of easy divorce provided there has been six months' residence in the State, the hotel becomes crowded by a throng of smart would-be divorcees. Lightnin' Bill Jones, so-called in derision of his slow movements, and his wife run the hotel, and their pretty adopted daughter, Mildred Buckley, helps them. A young law student, John Marvin, has been swindled by a pair of legal sharks over a timber deal, and he finds these men are after the hotel property also. He determines to frustrate their schemes, more especially as he is in love with the fair Millie.

The second act takes place in the court house at Reno, and is a masterpiece of ingenuity and wit, both of situation and dialogue The court is crowded with petitioners for divorce, including Mrs. Jones, who has, against her will, been persuaded by the lawyers for their own ends to get a divorce on the grounds of her husband's improvident nature. This is a most effective act, and Mr. Hodges and Mr. Donald Foster make the utmost of the opportunities given them. John Marvin is able to upset the plans of the law sharks, and, moreover, to bring about a reconciliation between Lightnin' and his wife. This was a very moving little scene, which left many eyes moist. Needless to say, it all comes right in the end, and Marvin gets his Millie. Miss Diana Wilson as the dancer, Margaret Davis, who is seeking a divorce because her husband, also a dancer, always puts his name on the bills in larger letters than her own, gave a delightful and irresistible presentation of a terrible flirt who marries the judge on the afternoon of her divorce. Mr. Owen Roughwood as a rascally lawyer gave a very sound display in a somewhat ungrateful part, as did Mr. Louis Goodrich as the land agent, Everett Hammond. Miss Norah Robinson as Mildred Buckley was natural and attractive, while Miss Ruth Chester as the hard-working and impatient wife of the shiftless Bill realised the part to the utmost, and her final peace-making with her husband was a little gem of restrained art. All the other parts in a long cast were excellently played.

"RICHARD II."

Revived at the Old Vic.

On Monday night it was realised as rarely before that the English language is largely Shakespeare. "Richard II" is indeed "full of quotations," and some of the King's speeches are made up of those superb images which slip by and pass for commonplaces to-day, but, heard in their original setting, stand out once more in their full beauty. This is one of the richest of the histories; it is a veritable mine of beauty. Several of the famous scenes held the audience at the Old Vic. on Monday night rapt with attention and enjoyment. During the lovely second scene of Act III—the one before Barkloughy Castle—somebody had the temerity to cough, and, immediately, there was an indignant "Keep quiet!" from the gallery. We agree with the gallery. Richard's wonderful speech is too good to be broken by coughs.

Mr. George Hayes spoke the lines with fine appreciation and gave a consistently good performance of one of the most fruitful parts in Shakespeare. It was a polished, sensitive, and thoughtful study throughout. To say that Mr. Ion Swinley had comparatively little to do seems absurd when one remembers that the death of Gaunt is as good as anything in all the plays. Mr. Swinley was excellent in this scene and held us all spellbound by that glorious last speech—the description of England—that for beauty will probably never be excelled. All the acting was good, and the production shows again what a regular company working under the same producer can do with a long and fairly difficult play. The action moved easily and regularly, and the outstandingly good scenes were not stressed at the expense of the rest of the play. Mr. Neil Porter made a fine, upstanding, stirring figure as Henry Bolingbroke, and spoke with firm diction and a real feeling of strength and power. Mr. John Garside was good as that old granite mass of loyalty, York. It was a fine exhibition of sterling sincerity. Mr. John Laurie Mr. Hilary Fisher-White, and Mr. Neil Curtis also did well. Miss Marie Ney (as the Queen) and Miss Olivia Burleigh (Duchess of York) should also be mentioned for two excellent performances.

Mr. John Garside's costumes and settings were delightful. The scene at Coventry, in particular, was a fine rich piece of colour. The heraldry was under the supervision of Mr. Ronald Nicholson, and the play was, of course, produced by Mr. Robert Atkins.

"SLIPPING ON THE PEEL."

Play, in Three Acts, by Roland Pertwee, Presented by the R.A.D.A. Players, at the Academy Theatre, on Sunday, Jan. 18.

Mrs. Wagstaffe ..... Winifred Evans
Mrs. Holland ..... Marjory Clark
Mr. Wagstaffe .. Guy Pelham-Boulton
Mr. Radford ..... Alexander Sarner
May Curtis ..... Fabia Drake
Edward Radford .. Edward Scott-Gatty
A Doctor ..... Alan Stevenson
Mrs. Radford ..... Rosemary Kemp
Henrietta Radford .... Doris Gilmore

The R.A.D.A. ex-Students' Society, now known as the R.A.D.A. Players, is fortunate in its selection committee, for most of the plays the Society has produced have been worth presenting, and this cannot be said of all Sunday plays. On Sunday last, at the Academy Theatre, in Malet-street, Mr. Roland Pertwee's interesting little play, "Slipping on the Peel," was given. It was the thirteenth production, and in many ways it was the best piece that the Society has found. The title should be changed, however, for it scarcely expresses the charm and intimacy of this delightful comedy—but the play should certainly not be forgotten.

Its attraction lies mainly in the faithful characterisation. Every one of the nine parts is a very carefully observed and cleverly drawn study, and it was a pleasure to find a collection of real human beings in one play. They talk and act like human beings, and, although the story is quite slight, the attention of the audience is held all the time. The principal personage is Mr. Wagstaffe, a stationer in a small suburb, who is a sweet-tempered, dependent creature with no initiative; one of those lovable souls who can be imposed upon by anyone. He is the type of man who would never give an employee the sack. In the first act his wife is obviously the manager. Even though she is ill, she controls the establishment from her chair in the shop parlour. She has realised, however, that things will go to rack and ruin unless they get help, and a prepossessing and competent young woman, Miss Curtis, appears in reply to an advertisement. Miss Curtis is looking for a situation where her capabilities can have their chance, and immediately sets about improving the business. Then Mrs. Wagstaff dies in giving birth to her child, and there is a poignant little scene in which the young assistant has to break the news to the husband.

Eighteen months later it is found that Wagstaffe has become an eligible widower, for the stationer's shop has extended and become prosperous under the guiding hand of Miss Curtis. Mr. Radford, a raucous jobbing builder, has realised that he is a possible husband for his flashy young daughter Etta, and during Miss Curtis's absence through illness, poor little Wagstaffe is landed in this terrible young woman's arms. In other words, he slips on the orange peel, for we are informed that "the apple Eve ate was really an orange, and men have been slipping on the peel ever since."

It was to be expected that Miss Curtis, who managed everything for her employer, would get him out of this mess, and in the last act Etta is seen for what she is really worth, a shallow, ogling young idiot. And—as in "The Farmer's Wife"—the "dear little man" finds a suitable and charming helpmate and wife in his own shop parlour.

The play was exceedingly well acted, and all the actors played with a keen sense of character and a fine appreciation of their well-written parts. Mr. Guy Pelham-Boulton was excellent as Wagstaffe, and gave a consistent study of a dear, hopeless muddler, with his heart obviously in the right place—a man born to be managed. Miss Fabia Drake was good as Miss Curtis, and in the scene in which she has to tell Wagstaffe of the death of his wife there were some moments of real beauty and telling sincerity. Miss Doris Gilmore made a great hit as the vapid young Etta. It was an efficient and cleverly pointed study of a not unfamiliar type of female. Miss Winifred Evans gave a remarkably fine performance of the wife in the first act, and a very amusing little sketch of a depressing midwife came from Miss Marjory Clark. Mr. Alan Stevenson's short appearance as a doctor was a faithful and well-observed piece of acting, and the other parts were convincingly filled in by Mr. Alexander Sarner, Mr. Edward Scott-Gatty, and Miss Rosemary Kemp.

"Lightnin'."

By arrangement with Messrs. Grossmith and Malone, "Lightnin'," an American play by Winchell Smith and James Bacon, will be presented at the Shaftesbury Theatre on Tuesday, Jan. 27, following a trial week at the Devonshire Park Theatre, Eastbourne.

Actor's Quick Study.

Mr. John Killner was telephoned for to play George in "In the Night" (as he had played the part with success at the Bristol Repertory Theatre) for Miss Lena Ashwell at the Century Theatre last Thursday, and the clever young actor acquitted himself exceedingly well, although he had only one hour's notice. Miss Ashwell promptly engaged Mr. Killner to play the lover in G. B. Shaw's "How He Lied to Her Husband."

Mr. D. J. Clarke.

We are glad to learn that Mr. D. J. Clarke, of Birkenhead, who has been suffering from a long and painful illness, is now recovering. At the annual meeting of the Provincial Entertainment Proprietors' and Managers' Association, Mr. Clarke was unanimously re-elected a member of the Executive Committee.

The Enigma
BY GABRIEL NICOLET

"The Enigma" (widely acclaimed as Nicolet's masterpiece) was exhibited at the 1907 Paris Salon and the 1908 Royal Academy, where it was purchased for a large sum by a private collector.

APPROPRIATE as the title of Nicolet's painting is, Pond's venture to suggest that the single word "Charm" associated as it is with their Complexion Creams, could find no better illustration than this picture.

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FROM THE PROVINCES.

BIRMINGHAM.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The spectacular pantomime "Little Red Riding Hood," presented by Mrs. Kimberley and Mr. Frank H. Fortescue, sticks to the story in its main outlines, and introduces a number of specialities. There are several pleasing scenes, and what with the Ten Dinky Girls and the beauty chorus, the dancing and ensembles are certainly gay. The Brothers Bristow contribute largely to the fun, and the Six Olraes, well known on the halls, give their very clever show. Jill Jays and Marie Wayne take chief honours among the ladies, with Louis Manton and Jack Hayes as the leading men. Rene Dess, Nicklin Williams, and Baby Gould also appear in the cast.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—The King's Jesters (St. Juste and Higgins) furnish another smart turn with their quips and cranks and songs. They never stale. A novelty is Little Pipifax, who returns after a long tour of the States, and is supported by Eddie and Elsie Paulo, in "Fun at the Beach." It is an eccentric and comic interlude, in which this excellent pantomimist amusingly fails to imitate the graceful feats of his partners. The Elgar Hudson Quintette afford an agreeably artistic entertainment in instrumental and vocal music, the piccolo solos being quite noteworthy. Those old friends, Jerry and Co., provide a topical bit in their sketch on house building, and Cohan and Dorothy present a capital duologue in "Who's to Blame?" The Martinis dance smartly, with the Moss Girls in support, and Ancaster makes his bottles and boomerangs waltz in amazing fashion.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Alba Tiberio, described as the encyclopædic artist, is certainly more than ordinarily versatile. She engages in various performances—songstress, dancer, actress, and instrumentalist—with easy effort, and rightly wins applause. The droll methods and confidential manner of Rupert Hazell did not miss their mark; he remains a great favourite. Julie Ring and James Normal give a vaudeville oddity entitled "Twice a Week"—given with snap and quite amusing. Charles Penrose and Partner appear in the laughter-raising sketch "Busting Up Prohibition," as done by two convivial millionaires. In a less burlesque manner the Enardo Brothers give their comedy gymnastic and mandoline display, while the Victoria Troupe perform as cycling musicians. The Eight Empire Girls dance admirably, led, of course, this week, by the popular Martinis.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—The new all-British musical comedy, "Archie," is presented in excellent style by Messrs. Herbert Clayton and Jack Waller. An exceptionally strong cast includes Mr. Norman Griffin, Miss Maidie Andrews, Mr. Paddy Dupres, and Mr. H. Lytton. The entire production is by Mr. Leslie Henson.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—Mr. A. Greville Collins this week presents the second of the new plays he is producing during his season at this theatre, the piece on this occasion being a fantasy entitled "The Cloven Hoof," by Mr. Theophilus Charlton. Mr. Gibb McLaughlin and Miss Hetta Hartlett are responsible for the chief rôles.

EMPIRE.—A. M., Mr. C. T. Hutchison. "The Big Circus of 1925" is presented by Mr. Tom Arnold, under the direction of Mr. George Lockhart. This includes Doodles, the famous clown; Macfrisco, the sea lion from Wembley aquarium; Young Steve, the fearless boy rider; Les Astrals, rulers of the air; Mlle. Woolford and her Fifty Pigeons; Lillie, the famous Arabian mare, presented by William Utteridge; and many other unusual novelty turns.

GLASGOW.

THEATRE ROYAL, LTD. — M. D.s, Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. Alfred Carpenter. — The Wylie-Tate pantomime, "Aladdin," continues on its successful career here. Miss Nellie Wallace and Mark Lupino keep the house greatly amused; and Miss Jennie Hartley as Aladdin, and Miss Blanche Tomlin as Princess, Albert Darnley as Abanazar, the Lu-For Brothers, Herbert Carter, and Dick Mills are all popular favourites.

PRINCESS'S THEATRE.—A. M., Mr. Hugh Murdoch. — To sustain the high order of pantomime successes associated with this house is no easy task, but "Hi Diddle Diddle" looks like making a bid to rival the best. The crowded audiences laugh uproariously at the comical antics of Syd Walker, Dave Bruce, Brete Harte, and York and Morgan. The good work of Geo. Ali (Towser) and John F. Traynor also fits in well. Miss Beatrice Allen is an attractive and vivacious principal boy; and Miss Marjorie Fulton, the dainty principal girl, is a great favourite. Highly successful also are the Sisters St. Vincent, two accomplished speciality dancers; and Miss Sylvia Watt as Susie. The chorus sings and dances well, and the scenery and dresses are beautiful.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—After a most successful season in Edinburgh, "Frasquita" was given here on Monday, and this Robert Evett production made a great hit. In the principal part, Miss José Collins is excellent alike as regards singing and acting, and the company supporting her includes Mr. Robert Michaelis, Mr. Spencer Trevor, Miss Ethel Baird, and two outstanding artists in Mr. Edmund Gwenn and Miss Amy Augarde.

OLYMPIA.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—The pictures and varieties put before patrons of the Olympia continue to please. For Monday, Tuesday, and Wednesday of this week the film attraction is Douglas McLean in "Going Up," and on Thursday, Friday, and Saturday "Galloping Fish." The appearance of Doroswami, the great Indian musician, and Carron and King, comedians and dancers, met with well-deserved appreciation.

METROPOLE.—Sec., Mr. D. M. Wilson; G. M., William A. Rea.—The business at this hall recently has been exceptional, and this week's attraction, "Humpty Dumpty," bids fair to continue the run. The production is the I.M.H. Grand Pantomime, which with a strong cast includes Dolly Dandy (filling the title-rôle), May Dalziel (Prince Charming), Alice Charlton, Ina Harris, Mamie Atkinson, Nancy Anthony, Albert Clark, Gordon Inglis, Martin and Holbein, and Jack Short.

PAVILION.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The Playgoers' Syndicate have every reason to be pleased with the continued booking for "Tom, Tom, the Piper's Son." Tom is Tom Lorne, who, with his drolleries and witticisms, is a great favourite. Ouida Macdermott as Donald is also very much to the fore, her singing being specially appreciated, while the Houston Sisters are very popular.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—The bill here this week includes Mlle. Ann Codse, the French comedienne, who made a big hit in London, and has made an equally successful début in Glasgow. Rudinoff, the well-known artist, makes a success in his "Studio Entertainment," while Wilson Hallett's impersonations of children are quite an artistic revelation. Gus Fowler, the watch king, whose bewildering slight-of-hand mystifies the audience. Others are The Gladiators, in an artistic scena, "Art in Athletics"; Sasino and Wayo, the cabaret dancers; and that irrepressible comedian Denis O'Neill, introducing some "new Irishisms."

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian H. Wilson.—After one of the most successful seasons ever recorded in Liverpool, the D'Oyly Carte Company entered upon their final week of the present visit on Monday with "Princess Ida." This was followed by "Pinafore," "Yeomen of the Guard," "Mikado," "Pirates of Penzance," "Iolanthe," and "The Gondoliers." On Monday next the spring season will start with "Boodle," in which Jack Buchanan is to appear.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Crowded houses continue to enjoy "Aladdin," which promises to establish another pantomime record at this popular theatre.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company; L. & M., Miss Carpenter.—"The King of the Castle," which has proved a big draw since Christmas, comes to an end on Saturday next, and the regular season will commence on Monday with a revival of "Dear Brutus."

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Following a highly successful Christmas season of "Little Nellie Kelly," Tom Arnold, on behalf of the Theo Production, is submitting here this week "The Melody Box" revue, which, on Monday evening, afforded immense pleasure to a large audience. It is a capital example of its kind, and goes along with a merry swing. Elsie Bower is foremost, and delights everybody with her vivacity and singing; Freddie Forbes lets himself go in fine style; the dancing of Dorothy Neville and R. W. Willey earns rounds of applause; and Edris Coombs, Vernon Drake, and Billy Rutherford contribute greatly towards the success of the entertainment. Other supporters include Walter Farrance, A. Trevor Jones, Arthur Stanton, Leigh Clayton, Victoria Miller, and the Four Wests. Lawrence Tiller's troupe of 16 girls are a special feature.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—No intimation of the finish of "Puss in Boots" pantomime has yet been given, and the show continues its highly successful career, aided by Billy Merson, G. S. Melvin, Mona Vivian, and Susie Belmore.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having a new revue, "Marguerite," presented by A. E. Miles and Alice Maude. In the cast are Alice Maude, Billy Quest, J. W. Buchanan, Bert Hayle, Daphne Grimshaw, Alfred Barker, W. Tuson, Edna Wilton, H. Stewart, J. A. Kavana, Fred Bramwell, Minette, and Rolando Martin (comedian).

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — In the variety bill here this week figure Wal Langtry, the popular comedian; Jen Latona, as great a favourite as ever; Harry Shiels and Nora Harrington, in the sketch "Bill's Derby Sweep"; W. H. Brand, vocalist; Damsell and Boy, jugglers and equilibrists; the Brazilian Trio, cornet players; and the Three Athos, acrobats.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A very entertaining show is provided here this week by Bostock's Royal Italian Circus, which is equipped with a big variety of well-trained animals, and elaborated by many fine displays of skill and grotesque humour from riders, acrobats, trapeze artists, clowns, and others. The performance is given twice nightly, and affords complete enjoyment to young and old.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Messrs. Jazon and Montgomery's comic pantomime, "Red Riding Hood," with Lena Lune and Howard Shaw in the principal comedy rôles, continues here its successful course. There is much amusement provided also by Lowe and Boden, as Johnny Stout and Jimmy Green, and some clever playing by Elfrida Blanche (in the title-rôle), Winifred Hammond, Nellie Le Breton, Wen Melbourne, and Leona de Lisle, while Raymond Hunt and Patti Regina sing well as the Wolf and Fairy Roseblush respectively. Attractive specialities are added by the Eight Sunnybrooks and the White Heather Trio.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players, established here, are doing excellently in a production of Anthony Hope's comedy, "The Adventure of Lady Ursula," in which the principal parts are admirably rendered by Paul Neville, Ethel Bracewell, and Edward E. Louis.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Messrs. Jazon and Montgomery's "Sinbad the Sailor," is providing plenty of good fun and spectacular entertainment here. Peggy Rhodes and Vera Elmore are smart and pleasing as principal boy and girl; Billy Royll as Tinbad and Cliff Barrett as Mrs. Sinbad are throughout highly amusing, supplemented by Dave Morris as Captain Scuttle and Andy and Irving as a couple of bodyguards; while pleasing specialities are contributed by Lily Flexmore, J. J. Mannix, and the Six Roses. Scenery and dressing are on a lavish scale.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—Mr. Walter Bishop's pantomime, "Dick Whittington," featuring the popular comedienne, Edna Latonne, in the title-part, and himself in the rôle of Idle Jack, is here this week, continuing the good business which has attended it since production.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—Douglas Murray's comedy, "The Man From Toronto," is the fare here, affording the Repertory Company many opportunities for the display of their varied talents.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall. "Leap Year" is still a big attraction here (fifth week).

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—A return visit of "Our Liz," presented by Tom Walls, is to be recorded here. As before, the company is a strong one, and includes Renee Reel, Jack Barty, Leslie Halton, Chas. Paton, Zerlina Harrington, Fanny Olive, George Manton, Frank Adair, Naomi Rosalie, Dorris Langford, the Monte Carlo Girls, and the Empire Quartette.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—After next week "Robin Hood" will have ceased, and in his place there will be found the Scottish comedy, "Bunty Pulls the Strings." "Robin Hood" is, if anything, growing in public favour, and some bumper houses are recorded. Miss Winifred O'Connor, Miss Louie Beckman, and Mr. Gordon Rennie have won golden opinions.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—Messrs. Macdonald and Young are presenting "Katinka," the picturesque and lively musical play. The ensembles, pretty frocks, infectious humour, and the melodious songs and duets are finding great approval. In the title-part is Miss Dorothy Dane; W. S. Percy is Hopper; and Miss Marjorie Wyn his wife. Miss Stella Gastelle plays the heroine's mother.

HIPPODROME. — M. D.s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—Messrs. Jazon and Montomery are offering their pantomime, "Bluebeard." The comedy side of the production is quite good. Miss Elsie Denham is the principal boy, and Bert Groves the chief comedian.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson. — The third week's repertoire of the Carl Rosa Opera season, which terminates on Saturday night, includes "Cavalleria Rusticana," "I Pagliacci," "Maritana," "La Traviata," "Aida," "Rigoletto," "Madam Butterfly," and "The Bohemian Girl." All the operas have been given in excellent style, and crowded houses have been most enthusiastic.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool — Mr. Fred Clements' pantomime "Dick Whittington" is still pursuing its triumphant career. Miss Kitty Storrow as Dick, his clever cat, as impersonated by Mr. Johnny Fuller, Miss June Sterling (Alice), Miss Effie Mann (Fairy), Mr. Ted Cartwright (Fitzwarren), Mr. Austin Webb (Idle Jack), Mr. Len Teel (Cook), and the Kenna Bros. are all popular favourites.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Harry Norris presents his musical revue in ten scenes, "Ring In." The cast includes Rebla, the juggling comedian; Noni, grotesque musical clown; Florence Cameron, Stella Swinhoe, Isobel Scott, Walter Thomas, Charles Chorlton, Osborne and Perryer, Victoria Brothers, and the dancing Sirron Girls.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. William Bingley.—The "Nine o'Clock Revue," under the direction of Mr Klit-Gaarde, is a big attraction here, and throughout its sixteen scenes fun is fast and furious. There are plenty of tuneful numbers, pleasing dances, pretty dresses, and a strong cast, including Maria Minetti, Doris Chesman, Mr. Klit-Gaarde (a fine vocalist), Hugh Rene, Billy Sutton, Dudley Maurice, E. Albert and Gola Betti (clever speciality dancers), and a smart chorus under the direction of Mr. Myles Hold.

ATTERCLIFFE PALACE THEATRE.—P. and B. M., Mr. Arthur R. Walker.—Mr. Harry Firth presents the pantomime "Jack and Jill," written by Byam Wyke. The principal parts are well sustained by Stella Ulmar (Prince), Eileen and Hetty (Jack and Jill), Flora Fulthorpe (Fairy), George Bolton (Ginger), Alec Stewart (Widow), Billy Richards (Demon), the Eight Dainty Maids in songs and effective dances, and chorus under the direction of Mr. Syd. Harris.

At His Majesty's, ABERDEEN, the revue, "The Globe Trot," is presented. At the Palace, Durward Lely makes his farewell visit with "The Bonny Briar Bush," and at the Tivoli is the revue, "Risk It."

Messrs. Jack Brennan and Fred Reynolds present the pantomime "Cinderella" at the Hippodrome, ACCRINGTON. A strong cast includes Maud Hughes, The Zio Sisters, Uncle Edie Walker, Wensley and Dale, Darty and Partner, the Westminster Quartette, the Eight Rosebuds, and the Eight Manchester Mites. At the Prince's, Betty Balfour in "Reveille" is the attraction.

At the Theatre Royal, ASHTON-UNDER-LYNE, Mr. Harry Ray presents "Irene," from the Empire Theatre, London. The cast includes Miss B. Dixon, who gives a clever interpretation of the name-part; Mr. Harry Ray plays with extraordinary skill the part of Madame Lucy. Effective support is given by Misses Jessie de Grey, June Tayleur, Bridget Cormack, Ilma Handley, Betty Crowden, Decima Telmadge, and Messrs. Norman Pierce, Jack Wood, C. Victor, B. Berkeley, and Chas. Wingrove. At the Empire Hippodrome, the Broadhead Players present the drama, "African Love," the cast including A. J. Hicks, Terry Davies, Beryl Adair, Maureen O'Mara, and others.

Jack Cromo's "Little Jack Horner" is in its last week at the Theatre Royal, BATH. Its month's run has beaten all local records for pantomime for several years past. Bob Roberts as Softy is assured of the heartiest of welcomes whenever he returns, as is also Lily Brett (Jack), Edgar Sawyer (the King), and that old favourite Charlie Harvey (Dame). At the Palace, Clara Coverdale presents her sporting revue, "10 to 1 On," with Jimmy James as leading comedian. The dainty orchestral concerts at the Pump Room, under Jan Hurst's musical direction, continue to attract an increasing number of patrons. On Saturday, the pianist, Sapelnikoff, is announced, and the vocalist will be Gladys Moger (soprano), and her accompanist, Beta Rogers.

At the Royal Hippodrome, BELFAST, are the Irish Players, who present "The Down Express," a cabaret show, including Groom and Maxted, The Ten Cecilia Girls, The Three Karreys, and a capital vaudeville company. The pantomime, "Babes in the Wood," which is being played twice nightly at the Empire, is drawing good houses. It is a first-class entertainment.

At the Hippodrome, BIRKENHEAD, is Macdonald and Young's musical comedy, "Katinka." The company includes Betts Hayman, Marguerite Hikey, Richard Teasdale, and Hugh Ormond, who are supported by an operatic chorus of forty. At the Argyle are Neil Kenyon, Edgar Benyon, Yost and Clady, the Aucklands, Jewel and Ring, Billy Bristow, and Eric Randolph.

"Tiger-Cats" is at the BLACKPOOL Opera House, with Ida Statham in the leading part. The popular revue "Pins and Needles" is at the Grand, and at the Palace of Varieties the Six Brothers Luck are presenting their musical comedy "Forbidden Fruit."

At the Theatre Royal, BLYTH, Mr. Arthur Sleep's pantomime company are presenting "Babes in the Wood" with great success.

The attraction at the BOSCOMBE Hippodrome is "A Week In a Night," in which the versatile comedian, Sam Mayo, heads the principals. Mr. Mayo is supported by that clever comedienne, Miss Mabel Marks, Walter Stephens, Peter Delahanty, Binnie Ash, Arlette Ravenna, Dorothy Meade and the Sixteen Super Soubrettes.

At the Theatre Royal, BOURNEMOUTH, the Daniel Mayer company is paying a visit in "Havoc." The play is splendidly presented by the powerful cast, which includes Douglas Jefferies, Walter Butler, Patrick Susanda, Harry Kerr, Graham Pockett, Ernest Haines, Mrs. Valerie Taylor, Miss Stella Florance, and Miss Marguerite Cellier.

At the Prince's, BRADFORD, "Robinson Crusoe" continues to attract large audiences; at the Alhambra "Little Nelly Kelly" is being played, with Miss Phyllis Harding in the principal part; whilst at the Palace is the revue "British Made," with Jack Herbert, Myrtle Grove, Jack Dawlish, and Fred Gwyn prominently placed.

At the Victoria, BURNLEY, J. Gordon Fleming presents Edward Dunstan, Gertrude Gilbert, and an efficient company in a repertoire of romantic plays: "Nell Gwynne" and "The Corsican Brothers." Gar Kiddie's company is appearing at the Palace in the old English pantomime "Little Bo-Peep." Empire patrons are entertained by Harry Russell and a strong company in a rollicking panto.. "Goody Two Shoes."

The Godwin-Hallett Opera Co. is a great attraction at the Opera House, BUXTON. They are giving a different opera each night, including "Il Trovatore," "The Barber of Seville," "Bohemian Girl," "The Masked Ball," "Romeo and Juliet," and "Maritana."

At the New Theatre, CAMBRIDGE, Cynlais Gibbs presents the O'Mara Opera Company in: Monday, "Carmen"; Tuesday, "Tannhäuser"; Wednesday, "Faust"; Thursday, "The Jewess"; Friday, "Romeo and Juliet"; Saturday (mat.), "Bohemian Girl"; Saturday (evening), "Lily of Killarney."

At Her Majesty's, CARLISLE, "So This is London" occupies the boards, with Mr. W. T. Ellwanger in the lead. At the Palace Mr. Henry L. Osmond presents "Goody Two Shoes."

Messrs. Clifton Alderson and W. Payne Seddon's company present "The Farmer's Wife" at the CHELTENHAM Opera House, the lead being played by Mr Alderson, with Miss Juanita Charlton as leading lady. At the Coliseum London Productions present "Fizz."

At the Royalty, CHESTER, Julia Neilson and Fred Terry present "The Marlboroughs."

Billy Caryll and Hilda Mundy return to the DERBY Hippodrome in Harry Slingsby's "Zip." Billy Caryll is a great comedian, and owes a lot to the admirable support from Hilda Mundy, herself a charming artist. The show goes with rare vim. Sterndale's violin act and Dora Dolaro's singing are noteworthy. Charles Weaver, Phyllis Pleydell, Jack Skelbo, and the Yama Quartette also do well. The Grand Theatre has another pantomime in "Aladdin," presented by Mr. Jay Highley. Miss Gwen Highley is an attractive and dashing principal boy, and the comedy element is upheld by Bobbie Hall as Abanazer, with Jay Highley as Widow Twankey, and Simple and Smart as the Policemen. Madge Mayne, Bert Symes (who has a splendid voice), Ada Durham, Alec C. Ball, Beattie Moore, Miss E. Barnard, Carnival Quartette, and Miss Pauline River's Twelve Amethysts, make up the cast.

At DEVONPORT Hippodrome Will Dalton's pantomime, "Little Jack Horner," is a great attraction, the scenery and dresses being extremely pretty, whilst the company is far above the average. Elsie Sims and Eileen Lake are an attractive couple as Jack and his sweetheart Marjorie Daw; Fred Mannon is an amusing Dame; and Percy Val and Sam Mars score heavily as Bill and Alf., the lads of the village. Lynn Wright makes a first-class bold, bad Baron; and George Norton is a capable Sammy Horner; Maisie Gordon and Rubie Leslie are another attractive couple. Specialities are introduced by Percy Val, the Vandycks, the Excelda Girls, and Madame Terry's Juveniles, capably led by Maud Oxford.

At the Theatre Royal, DEWSBURY, Fred Karno's "Dewsbury Follies" is staged. The company is of the usual high standard. David Weir is a clever comedian, and Eddie Veno an able dancer. Additional interest is created by a competition in connection with Mr. Karno's national campaign for discovering talent. Prizes are given to local competitors, along with a chance of obtaining a contract for £1,000. At the Empire, Mr. Thos. F. Convery presents a really clever and funny pantomime, "Jack the Giant Killer." There are pleasing specialities by Amy Vincent's Eight Candies, Omeara and Mayson, Bob Cromwell, Victor Kelly and Jessie Jay, and Foster and Clayton. Other artists who do well are John F. Preston, Dave Fuller, Hilda Paul, Billy Larno, and Florence Davis, and a troupe of twenty local children.

Tom Vernon presents the pantomime "Dick Whittington" at the Grand, DONCASTER. The cast includes Vera Hind, Melt and Bray, O'Brian and Harris, Jack Audley, and the Six Riviera Girls. At Arcadia the Maxwell-Hallows Stock Co. present "Tommy's French Wife," with Terence Maxwell as Corporal Tom Graystone and Lilian Hallows as Eulalie.

At the Royal Hippodrome, DOVER, are Victoria Carmen and her shadow, direct from her succesful Australian tour; Lloyd and Montrose, the original comedy couple; the Premier Duo, musical cyclists; Fred and May, in a juggling gymnastic absurdity; Sid Wyckard, coon delineator and dancer; Les Odeons, acrobatic cabaret dancers; and Gladys Wynne, in character impressions. At the King's Hall (pictures) Beryl Davey and Mavis Thelma, soprano duettists, are appearing.

Mrs. Kimberley's "Babes in the Wood," with Will Russell as the comedian, is presented at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, Fred Collins' pantomime, "Dick Whittington," is drawing big houses. Presented in ten picturesque scenes, the pantomime proves a bright and sparkling show. Miss Dorothy Langley makes a dashing figure as Dick, and is well equipped with a particularly pleasing singing voice, which she uses with effect. Miss Doris Gaskell plays Alice with much grace and charm, and renders her songs with expression. "Sahara" and "The Golden West" being admirably sung. Mr. Bert Bendon as Idle Jack is extremely amusing. He has a hand in every bit of fun going, and allows no dull moment when he is on the stage. Mr. Leslie Barker scores a hit as the Prince of Morocco, and sings several "coon" songs in happy vein. Mr. Alec Foster enacts Captain Benbow both humorously and dramatically; Mr. Fred Anderson makes a diverting Dame Betsy; Mr. Joe Pauly as the Cat contributes a deal of merriment; and others who keep the fun going are Mr. Gilbert Lees, an excellent Fitzwarren, and Rich and Ramsay, two capital comedians. The Eight Ritchie Girls and the Twelve Royal Court Juveniles are attractive features. General Manager W. H. Blackman presents a strong variety bill at the Victoria Theatre. Madoc Jeffrey's Eight Welsh Miners, in their vocal and comedy scena, "Down in a Coal Mine," create much interest and applause. Brinn gives a sensational act, including the balancing on a pole of a motor-cycle mounted and going at full speed. Alma Le Dare, the popular chorus comedienne, and Jack Poulter, the laughing comedian, are both warmly received; and other excellent turns appearing are Sylveno, the wizard of the wheel; Violet Lister, soubrette; and the Dancing Aces, in a pleasing song and dance scena. Herbert Mansfield's Repertory Company stage "With Edged Tools" at the Queen's Theatre. Mr. Mansfield gives a polished interpretation of the rôle of Jack Meredith; as Joyce Gordon Jayne Grey gives a most artistic performance; and other parts are capably filled. Bond Rowell is appearing at the Princess's in his song show in Wedgwood. The stellar attraction at La Scala is Gloria Swanson, in "Za-Za." "Was She Innocent?" is the leading feature at the Kinnaird; and the Palace Theatre has "A Lady of Quality."

Mr. John Golden presents "Lightnin'," a new play by Winchell Smith and James Bacon, at the Devonshire Park Theatre, EASTBOURNE. At the Hippodrome, Messrs. George Lawrence and Syd. H. Parsons present a cabaret show, entitled "The Jog Trot," with a West-End cast, including Reg. Wakefield and Olga Batty. The municipal concerts, under Capt. H. G. Amers, continue in the Winter Garden. Artists during the week are Emelie Glyn-Roberts, solo harp; Lionel King, magical entertainer; Reginald Paul, solo pianoforte.

At the Crown, ECCLES, the Broadhead Players continue to attract large audiences, and this week present "With Edged Tools," which is accepted with appreciation. The principal characters are ably depicted by Marie Paxton, Philip Vallentine, and Stanley Marsh, with strong support from the other members of the company.

At the Lyceum, EDINBURGH, the George Edwardes' Daly's Theatre production of "The Dollar Princess" is drawing large and enthusiastic audiences. Miss Evelyn Laye plays the part of Alice with delightful charm and grace, alike in singing and acting. Mr. Carl Brisson impersonates Harry Conder with infectious gaiety of manner, and, in an admirable cast, Mr. Paul England, Mr. Horace Percival, Mr. Edward D'Arcy, Mr. Coningsby Brearley, Miss Mary Leigh, and Miss Mai Bacon contribute conspicuous sketches of character. The musical comedy, "The Cabaret Girl," follows the pantomime at the Royal, and the twice-nightly performances of the piece are attracting good houses. Miss Hilda Russell, Miss Vera Clarke, Mr. Reg Sheridan, Mr. Scott Cullen, and Mr. Christopher Draper are prominent members of a company which give an excellent rendering of this humorous and melodious play. "Cinderella" is running merrily at the King's, and Miss Florrie Forde and company remain for another week at the Empire, where the pantomime, "Jack and Jill," is a brilliant success.

At the Tower Theatre, GOOLE, the attraction is the Cabaret Players, featuring E. Statham Staples, Violet Low, Maxwell Holles, Joan Maude, Reg. Graham, Leslie Burton, Maisie May, and Ernest Longstaffe.

At the King's, GREENOCK, Mrs. Patrick Campbell and her London company present "The Second Mrs. Tanquerary" on Monday, Tuesday and Friday, "The Thirteenth Chair" on Wednesday and Saturday, and "Magda" on Thursday. The company includes Mrs. Patrick Campbell, Miss Aileen Simonsen, Miss Vere Gerald, Mr. Townsend Whitling, Mr. Bernard Merefield, and Mr. Walter Fitzgerald.

"White Cargo" is at the HALIFAX Theatre Royal, with a good cast, including Frederick Victor, Stanley Cooke, and Ellen Pollock. Jason and Montgomery's revue, "On the Panel," is the attraction at the Grand, with Tubby Turner and Albert Darnley, junr. At the Palace is the pantomime, "Dame Trot Who Lived in a Shoe," played by a strong company.

The revue "Rosette" is being presented at the Theatre Royal, HEBBURN. The cast includes Billy Merrick, Arthur Richards, Pip and Melinda, Hazel Townsend, Dick Ensor, Renee Walon (as Rosette), Polly Ray, The Chicago Comedy Quartette, The Bowery Girls, Herbert Willard, Jack Ennis, Irene Le Roy, and the Three Walons.

(Continued on page 14.)

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THE REALM OF MUSIC.

B.B.C. SYMPHONY CONCERT.

Covent Garden, filled in every part for the British Broadcasting Company's orchestral concert on Thursday, reminded one of a night in the full tide of a "grand season." Mr. Ernest Ansermet, who is, of course, quite at home in the Royal Opera House, was the conductor. It was largely an "Ansermet" programme. Nobody understands Debussy and Stravinsky among the moderns, or Weber among the more-or-less ancients, better than he. He gave a beautifully clear and delicate interpretation of "L'Après-midi d'un Faune," and the "Fire Bird" suite was a most picturesque and brilliant performance. It added interest to the overture to "Oberon"—which was played with great verve—to recall that Weber wrote the opera for Covent Garden, that it was produced there only a year under a century ago, and that the overture was actually composed in London. The centre-piece between Debussy and Stravinsky was Elgar's violin concerto, with, as soloist, Mr. Albert Sammons, whose playing was no doubt the event of the night for many. In this work Mr. Sammons made his first great impression, but he now far surpasses his form of those days. An interesting and varied concert ended with Beethoven's Symphony in C minor.

MR. DINH GILLY "AT HOME."

Mr. Dinh Gilly, the celebrated baritone, his daughter Mlle. Paule Dinh Gilly, and Miss Margaret Bruce were "at home" to friends and pupils on Friday, the occasion marking the opening of the Dinh Gilly School of Singing in London. Mr. Gilly has sung here so often and year after year through so many years that he seems like one of ourselves—in fact, most of us generally forget that he is not. If another proof of his popularity had been needed it was forthcoming in the large number of people who came to Claridge's Hotel on purpose to wish him well. As was to be expected, an excellent programme of music had been arranged. There was singing from Mlle. Dinh Gilly, Mr. Ivor Thomas, Mr. John Brownlee, and Mr. A. E. Y. Benham; Mr. McArthur Ovenden played piano solos, and Miss Bruce officiated as accompanist. Not to hear Mr. Gilly himself sing was naturally a disappointment. He, unfortunately, was "under the weather." And who could wonder at that? Among the visitors during the afternoon were Mme. Ada Crossley, Miss Phyllis Monkman, Miss Maisie Gay, Mr. and Mrs. William Boosey, Miss Flora Woodman, Miss Una Bates, Miss Vera Pearce, Miss Evelyn Arden, Miss Doris Kendal, Miss Edith Furmedge, Mr. Percy Pitt, Mr. Joseph Hislop, Mr. Fred Kerr, Mr. Henry Kendall, and Mr. John Buckley.

A CHARITY CONCERT.

A successful concert in aid of the Great Ormond-street Hospital for Sick Children was given at Central Hall on Wednesday under the direction of Mr. Martyn van Lennep. No programme could be entirely undistinguished which included singing by the Norcross Male Voice Quartet, whose bass, Mr. Webster Norcross, is one of the original, famous "Meisters." Their performances of Negro Spirituals and a laughable parody called "The Meeting of the (Mineral) Waters" alternately delighted and convulsed the audience. Incidentally their technique, to those who knew how to appreciate it, was a joy. Several young performers made a first appearance. Miss Dorothy Whitby, Miss Florence Sturgess, Miss Doris Cooper, Miss Winifred Tilbury, and Miss Bernice Maple are singers who deserve encouragement, for all have good voices. They were not put forward as finished artists, and as a matter of fact, the want of experience and of adequate study made itself manifest in the efforts of most of them; but that they are even now capable of giving pleasure the audience's warm applause and demands for encores showed. Miss Whitby sang Micala's song from "Carmen" tastefully; Miss Cooper, a vivacious singer, was successful in German's "Dream o' Day Jill"; Miss Tilbury made a good impression in Clay's "She Wandered down the mountain-side," particularly with the middle part of her voice; Miss Sturgess, in Lane Wilson's "Carmena," displayed a brilliant and powerful soprano (which is, however, inclined to hardness); and Miss Maple was able to sing Sullivan's "Poor Wandering One" with good effect, in spite of some unsteadiness of tone. Two solo-pianists appeared: Miss Mabel Newland and Miss Elsie Cooper, who played an overture of her own composition; and the Lennep Orchestra were heard in a number of pieces—some of them written by Mr. van Lennep—under the conductorship of the organiser of the concert.

MISS HARRIET COHEN.

Miss Harriet Cohen, the pianist, played to a large audience at her recital in Wigmore Hall on Wednesday. Her programme was fairly divided between old and modern music. An opening was made with a group composed of Bull and Byrd, Gibbons and Jeremiah, Clark, and another old worthy known as "Anon," all of which the pianist played with ease of style and the utmost vivacity. Miss Cohen's beloved Bach was, of course, represented: by the Prelude and Fugue in A minor, of which she gave a performance as notable for mechanical skill as for the geniality of the interpretation. But for many hearers, probably, one of the chief pleasures of the evening came with Haydn's Sonata in D major. It was made to breathe the very spirit of joy and the clearness and cleanness of the playing were beyond praise. A new and elaborately written Prelude by John Ireland preceded Arnold Bax's Second Sonata in G, and afterwards followed Brahms, Debussy, and Chopin.

KINSEY PIANO QUARTET.

There are so few piano quartets that the appearance of a new one is an event of importance. The Kinsey Quartet, consisting of Miss Olive Bloom (piano), Mr. Herbert Kinsey (violin), Mr. Frank Howard (viola), and Mr. Anthony Pini ('cello) gave their first recital at Æolian Hall on Tuesday, and at once made it evident that they aim at high things. Their programme was Brahms in C minor, Fauré's work, also in C minor, and Frank Bridge's Phantasy Quartet. The last-named showed what the new combination's playing is capable of in the direction of strength and delicacy and precision. They also developed considerable intensity of expression in the course of the last andante. The Fauré was as excellent, apart from what seemed like a momentary insecurity at the opening. The Scherzo was delightful, particularly on the part of the pianist; and the elegiac adagio was beautifully played. Incidentally, the inevitable outburst of clapping in the middle of the scherzo is another argument in favour of the total abolition of applause during a performance.

MR. LEONARD BORWICK.

If an intelligent foreigner wanted to know who is the most distinguished among those of our pianists who preserve the classical traditions, ninety-nine musical people out of a hundred would point to Mr. Leonard Borwick. The programme of his recital at Æolian Hall showed Mr. Borwick's qualities in a clear light. He opened with Bach, choosing from Book I. of the "48," and included in the same group some examples of Couperin and the Three Harpsichord Lessons of Scarlatti. All were played in a manner which gave great delight. The pianist's apparent detachment is just what is wanted in this old music. There is all the difference in the world between forcing life into it from outside, and letting it come to a life of its own—which is what Mr. Borwick does. Schumann's "Kreisleriana," which followed, was as faultlessly played, with delicacy and vivacity in the quick movements, and at other times with a yielding tenderness which revealed all the poetry of the music. Debussy, with whom of all moderns Mr. Borwick seems most in sympathy, ended the recital.

SOLOMON—PRIMROSE RECITAL.

The association of Solomon and William Primrose at Wigmore Hall on Saturday brought one of the best performances yet given here of Dohnanyi's Sonata (Op. 21). This, refined, sensitive, and beautifully wrought music as it is, has been known to sound a trifle dry. What it needs is the youthful warmth of feeling which these players were able to impart. Beethoven's Sonata in G major opened the recital. In between, both artists played groups of solos. Saint-Saëns' Introduction and Rondo is too "popular" for such a programme, but Mr. Primrose played it brilliantly. His performance of the Handel-Hardy Passacaglia and an allegro by Guignon, and more particularly his part in the sonatas, showed that he is maturing fast. Solomon was at his best in Schumann's "Papillons"—a consummately deft, imaginatively lighted performance; and in Chopin's Ballade in G minor, which was charged to the brim with strength and poetry.

So many people had to be turned away from the Savoy Orpheans' first performance at Queen's Hall that it has been decided to give another concert, in the same place, on Saturday evening next.

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MESSRS. Ernie Mayne, Jack Lane, George Jackley, Tucker, Randolph Sutton, Billie Danvers, Dick Henderson, Eric Randolph, Syd Moorhouse, Percy Honri, Jack Edge, Archie Glen, Bond Rowell, David Weir, Billy Caryll, Archie Pitt, Arthur Jeffreys, Sandy Powell, Bert Terrell, Terry Wilson, S. W. Wyndham, Frank E. Franks, Alec McGill, Wilson James, Willy Rowland, Josh Dixon, Len Teel, Eddie Walker, Alf Brookes, Harry Clayton, Reggie Dingle, Bob Roberts, Sam Hylton, Val Fenton, Bud Richie, Philip Becker, Fred Lincoln, Eddie Reed, Marcus, Jack Cock, Jack Cranston, Wal Clinton, Ted E. Hill, Louis J. Seymour, Allen Hanbury, Fred Lloyd, etc.

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BANDS.—Savoy Havana, Savoy Orpheans, Jack Hylton's, Hal Swain's, Emlyn Thomas's, Fred Saker's, Guy's, Frank Jepson's, Harry Wood's, Will Hurst's, Arthur Davies', Sid Davis', etc.

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WEDNESDAY, JANUARY 21, 1925.

ROYALTY AT THE HALLS.

"THEIR MAJESTIES will be pleased to attend a performance one evening about the middle of February." Thus did the King and Queen, in response to Sir OSWALD STOLL's invitation, generously signify their readiness to assist the Variety Artists' Benevolent Fund, and at the same time manifest again their goodwill towards the music hall profession. The date fixed, as we announced last week, is Thursday, Feb. 12, and it is hoped and expected that the first Royal performance at the Alhambra will be loyally supported. The programme had, at the time of writing, not been settled, but we understand that it will be a typical variety bill, and that the artists will be almost, if not entirely, British. Their Majesties will be received by Sir OSWALD STOLL, Mr. R. H. GILLESPIE (managing director of Moss Empires), Mr. G. W. REYNOLDS (the manager of the Alhambra), and Mr. HARRY MARLOW, to whose hands the organisation of the event has been committed. With his accustomed generosity, Sir OSWALD is giving the use of the theatre and defraying all expenses connected with the performance, so that every half-crown received for admission will be devoted to the Variety Artists' Benevolent Fund. The largest amount secured by a Royal performance up to the present was £2,500 which was obtained at the London Coliseum in 1923, and the hope is indulged that at the Alhambra next month that record will be beaten. The cause is one of unrivalled appeal, and in following their Majesties' lead, their subjects may be assured that they are assisting the former members of a calling that has ever lent a willing ear to the call of charity. The profession is one that is ever giving, but seldom receiving. Now is the chance for the public to repay the generosity of management and artists who are ever ready to respond to requests for help for any deserving object.

V.A.B.F. Benefit at the Alhambra.

Patriotism and Philanthropy.

The present reign has seen the music-hall advance appreciably in Royal favour, and for four years in succession performances have been given under the patronage of King George and Queen Mary. One can recall the thrill of pleasure with which one heard the announcement of the first Command Performance to be given at the Palace in 1912. My Lady Vaudeville, who had so long languished in the shadow, was to be presented at Court, as it were. The variety theatre had long before established itself as an institution for the dilettante as well as for the proletariat, for patrons in evening dress could invariably be seen contenting themselves with standing room at the Palace and other halls; but still Royal patronage was reserved for what is known as the "legitimate" theatre. It was reserved for the present King to break the ice and to go in state to a variety theatre. Sir ALFRED BUTT and the artists rose nobly to the occasion, and a performance was given which convinced the Royal party and its entourage that a variety programme was a wholesome and entertaining means of recreation. After a lapse of several years came the command at the London Coliseum, and then the London Hippodrome was the scene of a Royal performance in 1921. The same house was chosen for the Royal entertainment in December, 1922, and in December, 1923, the London Coliseum was again selected for the distinguished honour. Though the benefit at the Alhambra comes in 1925, it is little more than a year since the last Royal performance and its postponement is due to the pressure of His Majesty's engagements. All the last four performances were organised specifically for the Variety Artists' Benevolent Fund, and the proceeds of the two which preceded these were also devoted to that charity.

It is well to remind the public that the present beneficiaries of the fund are the very people who did so much to win the prestige which the variety theatre at present enjoys. All of the 43 aged people who enjoy the hospitality of the Variety Artists' Benevolent Institution at Brinsworth, and the ninety-five pensioners who rely, many of them solely, upon the fund for maintenance, are bona-fide performers who worked when the emoluments of their profession were far below those of to-day, and are now able to pass the evening of their life in frugal comfort. Who can deny the strength of their appeal?

The performance at the Alhambra Theatre on February 12 will be worth far more than the prices charged, and there will be added the inestimable advantage of being enabled to enjoy it in the presence of our Sovereign Majesty, with the Queen and other members of the Royal Family. Thus can patriotism, pleasure, and philanthropy be combined in a manner that would be impossible under any other circumstances.

MY LIKING FOR PANTOMIME.

By GEORGIE WOOD.

When I was in America, from which country I recently returned, the one thing that struck me as extraordinary was not only that they did not have pantomimes there, but that there was an utter ignorance of our pantomimes in England.

If you speak of pantomime in America, they think you mean the literal significance of the word—that it is a dumb play. And when you attempt to explain just what it is: that pantomime is meant both for grown-ups and children, they cannot grasp how that can be so.

At the Greenwich Village Theatre in New York last year they produced "Little Red Riding Hood" as an experiment. But I don't think that they did it on quite English lines, with the usual dame and the usual principal boy. This they would not understand. Therefore, they rather attempted to make it a story of "Red Riding Hood," with the addition of an old harlequinade. In fact, they made the harlequinade the big feature. I am not sure, but I do not think it was a very big success.

I believe that pantomime as a Christmas spectacle in vaudeville, played in about an hour, ought to be a very good thing "over there," and would be the beginning of a desire for pantomime on the English scale.

In Toronto last Christmas they had a very successful version of "Babes in the Wood," and Burleigh and Burleigh, the well-known comedians, were the robbers, and Freddie Walton played dame. In Canada, where there are so many old-country people, pantomimes are enjoyed by the masses. Naturally, being an artist who has only missed one pantomime for twelve years, I am all for pantomime. If I had not been so, nothing would have induced me to return from such a wonderfully happy and tremendously prosperous time as I was having on the Keith Circuit in the United States.

As soon as I have completed my engagement in "Mother Goose" at the London Hippodrome, I shall return to that wonderful country where I was made so happy during my visit—Australia. That is, of course, a pantomime country, and the productions are "big things," as proved by their tremendously long runs, and the wonderful array of talent managements import from England.

I have never played in pantomime in Australia. I would very much have liked to have done; but, you see, you cannot be in both Australia and England at Christmas-time; and you can hardly enter pantomime after it has been produced like one can enter revue or a musical show.

[Photo, Fielding, Leeds.

THE DRAMA IN AMERICA.

"Carnival"—"The Habitual Husband"—"Betty Lee"—"The Bully"—"Charley's Aunt" in America—Another New Picture Palace.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 3.—"Carnival," a play in three acts, by Ferenc Molnar, translated by Melville Baker, is being presented at the Cort Theatre by the Charles Frohman Company, with Elsie Ferguson in the principal rôle. The action of the play takes place in Budapest, in the nineties, at one of the State balls held during the carnival season. Camilla, wife of the stern and tyrannical Sandor Oroszy, is attending the last ball of the season with him. An Austrian princess loses a diamond from her coronet and Camilla finds it. In the second act we learn that the possession of the costly gem connects itself in her mind with escape from her matrimonial bondage. Nicholas Kornady, a young law student, has loved Camilla for two years, and now for the first time she is responsive and is ready to elope with him. But Nicholas hesitates. He realises all that it means to take such a step, and decides that she is more in love with the diamond than with him. Camilla reads his thoughts, hands him over to another woman, flings the diamond away, and, resigning herself to sense and virtue, goes off with her grim husband. "My carnival," she exclaims, "is over." Elsie Ferguson, looking very beautiful in her ballroom gown, gives a sympathetic and charming portrayal of the restless and unhappy Camilla. Lee Simonson's settings are admirable.

"The Habitual Husband."

The Equity Players missed the mark several times last season and finally hit it when they produced "Expressing Willie," the latter play having held its place in popular favour for two-thirds of a year. At the Forty-eighth-street Theatre its successor is the play bearing the above title, and to read the newspaper notices is to get the impression that the Actors' Theatre (as the Equity Players are now called) has again missed the mark. But of course you never can tell. "The Habitual Husband" is a comedy in three acts, by Dana Burnet, a well-known newspaper man. In Boston the play was called "A Bridal Suite for Three," and another title that was used for a while was "Angel Food." Rodney Kingsley and his wife Anne have agreed at their marriage that if one of them ever ceases to love the other for any reason he or she will not consider it obligatory to keep it secret, but will frankly inform the other. To their happy home as a visitor comes Mrs. Kingsley's girl friend, Hilda Frank, who is quite attractive. She and Kingsley take a trip to the Woolworth Tower, where they recite poetry and become quite smitten with each other. On their return they declare their love, and the altruistic Anne, inspired and exalted by her ethical society luncheons at the Plaza, bids the lovers fulfil their destiny and elope. Presently, however, she breaks down and insists on being taken with them. She carries with her the "angel food" made from a recipe that has descended to her through several generations. At the inn where the comic elopement ends and the husband and wife are reconciled there is a good deal of amusing palaver about angel cake and hay fever. Edward, the waiter, has been a butler, but his career has been spoilt by a hay fever sneeze. This part is amusingly played by Ernest Stallard, an English actor, who appeared with E. S. Willard for a long period whilst he was touring this country. The chief honours of the performance go to Margalo Gillmore for her vivacious and clever embodiment of Anne Kingsley. Grant Mitchell is very good indeed as Rodney Kingsley.

"Betty Lee."

At the Sam H. Harris Theatre this three-act musical comedy is the reigning attraction. It is based on a farce called "Going Some," written some fifteen years ago by Paul Armstrong and Rex Beach. The musical version is by Otto Harbach, Louis Hirsch and Con Conrad. It is a quick moving and amusing entertainment, with much dancing of the "whirlwind" sort. The comic antics of Hal Skelly as Wallingford Speed and Joe E. Brown as Lawrence Glass keep the fun going. The central character is a non-athletic young man, who is compelled by circumstances to masquerade as a great runner. The scene is a ranch in California, where the pretender, in a weak moment, promises Betty Lee, the girl he loves, that he will race the fast sprinting cook of a rival ranch, and a group of cowboys force him to keep his word. He learns that the ranch foreman always shoots the man he bets on if he fails to win, so he "fixes it

(Continued at foot of next col.)

(Continued from preceding column.)

up" with the cook, and comes through the ordeal with flying colours. Gloria Foy, who appears as Betty Lee, is a delightful dancer.

"The Bully."

Another crook play is on view at the Hudson Theatre, under the above title. It is in three acts, and was written by Julie Helene Percival and Calvin Clark. Mrs. Henry B. Harris is the producer. Emmett Corrigan appears as the chief crook, George Dadrient Moare, a smooth but domineering individual who compels his accomplices to do his will in all things. An innocent girl, who believes she is his wife, is forced to aid him in his nefarious schemes, and embarks with him upon an adventure in the home of a wealthy family living near New York. Unfortunately for the success of Moare's plans, the girl falls in love with a member of the family, and the crook is thereby foiled. In the final scene he is killed by an accomplice. Mr. Corrigan is quote at home in his rôle, and Margaret Cusack makes an agreeable impression as the heroine.

"Charley's Aunt" is soon to be shown on the screen. The late Charles Frohman imported this London success in 1894, and it ran for more than 200 nights at the Standard Theatre, which then stood on Sixth-avenue just below Thirty-third-street. Etienne Girardot appeared in the title rôle. When the farce was revived at the same house some years later he played the part again, and repeated his former success. His name is inseparably associated with that character over here, just as Penley's was in London. Mr. Girardot is now playing Henry Coaker in "The Farmer's Wife," and is responsible for many a hearty laugh. Revivals are few and far between in New York, so that appreciation of good plays of the past is not renewed in the younger generation as it is in London. As the writer of a recent article on the subject remarked, "the English love their old plays, they even love their old actors. The United States loves its own for a while, but once its ardour has cooled there is no life left in the play."

The Seeniaya Ptitza, or Blue Bird Theatre, began an engagement at the Frolic Theatre last Monday. Yasha Yushny, as conferencier, is hardly likely to eclipse the ingratiating Balieff, although the programme presented is cut from the same pattern as the Chauve Souris. There are some good singers in the little troupe who use their voices effectively in the somewhat doleful chant of the Volga Boat Song.

Paul Geraldy's latest comedy, "Si Je Voulais," is to be presented by Grace George. The American title will be "She Wanted to Know." Bruce McRae and Molly McIntyre will have prominent parts.

The Colony Theatre, another picture palace, has just been opened on Broadway at Fifty-third-street. Built by B. S. Moss, it has been described as the "last word" in luxurious appointments and unique devices for the entertainment and comfort of the audience. There is a revolving organ and an orchestra platform that can be raised and lowered at will. An innovation is an electrical device regulating a strip of film in the orchestra pit, which gives music cues to the conductor. The theatre is said to represent an outlay of two million dollars.

THE PLAY IN PARIS.

Stormy Anniversary for the House of Moliere—Regrettable Incident in French State Theatre—Baron Henri Rothschild's New Pieces—British Players on the Riviera.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—It is not the first time that protests in the form of whistling have been heard at the Comedie Française, but never before in the history of the famous theatre has the demonstration been so noisy as the outbreak last Wednesday evening, on the occasion of the 340th anniversary performance of Moliere. It is customary at these annual galas, in memory of the actor-author who founded the national playhouse of France, for the members of the company to walk across the stage in the costume of their official rôle in the repertoire of Moliere. This year homage was to be paid during the first entr'acte of "Le Malade Imaginaire," and the procession commenced. When the company appeared with M. Silvain, the doyen, leading, a violent outburst of hissing was heard from several parts of the auditorium. M. Silvain went pale, conscious that the hostile reception was largely directed against him. It had been expected that, being 74 years of age, he would have resigned this season to give an opportunity to younger men, but when he decided to remain, thereby standing in the way of others waiting to be raised to the grade of *societaire* (members who share in the profits), some of the habitués expressed their disapproval. Other older members of the company were likewise adversely received, whereas the younger people, particularly Esconde, were loudly cheered. The latter is now one of the most prominent actors of the Comedie Française, but he was not made *societaire* at the annual meeting last month. Some people in the audience tried to quell the disturbance, and a fight ensued among a few. The curtain was lowered and the company left the stage, refusing to return.

"La Tendresse."

The late Henry Bataille's three-act psychological essay, presented in 1921 as "La Tendresse," was revived at the Vaudeville last Thursday, before an elegant audience. The struggle between the heart and the mind is analysed in a masterly style by the great playwright, and the characters are excellently played by Francen, Armand Bour, G. Mauloy, Joffre, Pierre Juvenet, and Mlle. Yvonne de Bray. It was a notable soirée.

"Tout s'arrange."

The Theatre Daunou has been taken over for a few weeks by Felix Camoin, who presented on Tuesday a bill by André Pascal (Baron Henri de Rothschild). His first one-act comedy, "L'Affaire Juliette," was particularly well received. The editor of a daily newspaper is unable to discover the identity of a contributor signing Juliette, whose copy is of a high standard. The articles are inserted and paid for, but no one knows the author, and this whets the editor's curiosity. Who is Juliette? It is finally ascertained that "Juliette" is a former timid reporter discharged for incapacity. The humble fellow is questioned when he cashes the next pay voucher, and confesses he writes the weekly feminine column which has become the feature of the journal. But now he is found out, his modesty renders him incapable of continuing, for he is unable to think of new ideas when he realises his companions are aware of his identity. It is a trait of character frequently remarked among timid folks. This sketch is played by Tramel, Hasti, Callamand, Jacquet, Marthe Regnier, Madeleine Lambert, Luce Jolly, etc. The main item is a comedy, "Tout s'arrange," in three acts and four telephone calls (vide the programme). This also is a work of keen observation, of a young woman, twice divorced, carrying on a love intrigue unobserved with the husband of her best friend. She poses as a charitable worker patronising bazaars and mothers' meetings; preaches morality, advises another truant lady to return to her husband, yet she remains a most sympathetic sort of person for us who are let into the secrets of her private life.

"Très Excitante."

We have another revue for the local fans at the Concert Mayol with the above title. The effusion is signed by Leo Lelievre, Henri Varna, and Fernand Rouvray. From the deck of a sailing ship we are transported to the French capital, where the events of the day are unfolded for inspection. These various scenes are adequately maintained by Castel, René Thane, Gaston Gerlys, Pierre Bayle, Danielo, Mmes. Natacha, Nikitina, Exiane, Isabellita Ruiz, Charlotte Martens, Jane Aubert, Yvonne Guillet, Odette de France, Jickiss, Ruillies, and the charming Peggy Vere. There is also a company of pretty supers billed as the J. S. Fisher's Girls, and some dancers from Java.

"Em . . . pietons."

For a revue with plenty of fun give me the show with the above title, signed by Pierre Varenne, Mauricet and R. Goupil, just presented at the cabaret up Montmartre way called Chez Fursy et Mauricet, officially listed as the Moulin de la Chanson. After the usual turns by the usual chansonniers we have a witty concoction introducing many topical events and a number of imaginary ones. The cast is tip-top, with such artists as Carol, Goupil, Nina Myral, Lucy Vauthrin, Loulou Campana.

"Bettine."

After 74 years' absence, one of the masterpieces of Alfred de Musset, "Bettine," has been taken into the repertoire of the Comédie Française. The revival last Wednesday was a red-letter day for Mlle. Falconetti in the title-rôle of the famous singer, who offers her fortune to save the honour of the gambler, Count Steinberg, to whom she is betrothed. He brutally abandons the amorous girl, going off with a princess, but Bettine finds consolation in the sincere affection of a former admirer, whom she ultimately marries. The characters of Alfred de Musset's work are carefully traced. Denis d'Ines played the part of the elderly suitor, to whom Bettine gives her heart and hand when rejected by the younger lover, impersonated by Escande.

English Players at Nice.

Keith Kenneth and Miss Betty Fairfax, visiting the Riviera on a vacation, have decided to experiment on the possibility of presenting plays in English at Nice during the present season. A company of eight has been recruited for the purpose, and the performances will commence next week in the Salle Victor Hugo with "Anna Christie," followed by "The Naughty Wife," and possibly some Shakespearean works for the local French students. Tours will be also made to the other resorts patronised by the Anglo-American colonies, such as Monte Carlo, Cannes, Mentone. The company will include Harold Oakley Evans and Miss Claudia Lascelle.

THE VARIETY WORLD.

Vaudeville Golfers—Magicians' Club Ladies' Night—Birmingham's New Hippodrome—War Seal Foundation.

Monthly Bogey.

The usual monthly Bogey Competition of the Vaudeville Golfing Society takes place on Friday, the 23rd inst., at Sudbury.

New Members.

We hear that a host of new members have recently joined the Vaudeville Golfing Society. Among them is Mr. Bert Coote. Another interesting newcomer is Mr. T. G. Clarke, who boasts the redoubtable handicap of 2, and should therefore greatly improve the Society's match-playing strength.

Magicians' Club.

The next Ladies' Night will take place on Sunday, Jan. 25, at the National Hotel, Upper Bedford-place, when the chair will be occupied by Horace Goldin. Georgie Wood (from the Hippodrome) and the Fooshee Sisters (from the Piccadilly Cabaret) will be the guests of honour for the evening, and the programme will, as usual, be full of good things, as are all functions organised by Will Goldston and his able stage manager, J. C. Pickstone. Those who wish to reserve seats can do so by application to the hon. organiser, 14, Green-street, W.C. Members are requested to wear the club jewel.

Birmingham's New Hippodrome.

The old Hippodrome at Birmingham, now in the hands of the builders, will shortly be reopened. The building has been reconstructed under the ægis of Variety Theatres (Birmingham), Ltd., of which Mr. Charles Gulliver is managing director. It will seat about 2,000, and the new stage will be capable of carrying the largest London revue productions. A patent system of counter-weighting manipulates the scenery. The interior is handsomely furnished, including a spacious lounge. The manager appointed is Mr. James W. Kilgour, of Wolverhampton Hippodrome, and formerly of Newcastle. On Monday the magistrates granted a licence for variety performances, to operate when the building is completed and a sub-committee reports favourably thereon.

War Seal Foundation.

Automatic penny-in-the-slot machines have produced a financial windfall for the War Seal Foundation, the institution for disabled ex-soldiers established by Sir Oswald Stoll. The machines are mostly models of instruments of warfare exhibited at Thos. Parsons and Sons' showrooms in Oxford-street, and the collection to date is a little over £18.218 (4,327,320 pennies). The amount includes £164 3s. 8d. (39,404 pennies) earned by a working model of a marine engine lent by the Duke of York. Halfpenny seals for envelopes have realised £46,145 6s. 10d., or 22,149,692 halfpennies.

The Greatest Rotarian.

At a luncheon recently given in his honour by brother Rotarians at Johannesburg, Bransby Williams described Dickens as "the greatest Rotarian the world had yet known." After a most successful tour in the Antipodes, Mr. Williams is enjoying equally enthusiastic receptions in South Africa. He hopes to return home about the end of February.

Hits in "Happy."

Dick Ray's musical burlesque, "Happy," a very bright and successful show, includes a number of popular songs, including "Kentucky, Sure As You're Born," sung by Miss Nora Dawson; "Take a Look at This," by Miss R. May; and the comedy success, "Riley's Cowshed," sung by Fred Renon.

Leslie Strange.

Paying a return visit to the Alhambra last week, Leslie Strange had a busy time, as he was also rehearsing for Fred Karno's new show, "1925," which opens at the King's, Southsea, on Monday next. Leslie wishes to thank the various managements for kindly postponing his dates to enable him to accept this engagement.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank the following for Ball donations promised and received during the last week: The Lion Hospital Aid Society, 30 guineas; Talbot O'Farrell, £6; and Mrs. Jack Pleasants, £1 1s., per Miss Lottie Albert. Mrs. Walford Bodie, for a collection of £5; Miss Irene Rose, 13s.; and Miss Florence Dwyer, 12s.; Miss Lena King and the Coppelia Ballet, £1 1s.

The collection taken at the Victoria Palace amounted to £11 1s. 1½d.

The committee of the Guild would be glad to hear from prominent stars who would kindly offer their services for the Music Hall Ladies' Guild matinée, to be held at the Prince of Wales Theatre on Tuesday, March 31, in aid of the orphan children of the profession.

Miss Lottie Albert is thanked for large parcels of hats, shoes and clothing.

Lily Denville.

By permission of Fuller's Theatres, Ltd., under contract with whom she sailed to Australia, Miss Lily Denville, the dancing soubrette, has been secured by the Hugh J. Ward management to play Dandini in "Cinderella" at the Princess Theatre, Melbourne. This Wylie-Tate show was acquired in its entirety from the London Hippodrome. Mr. Frank Neil, the producer, was so impressed by Miss Denville's suitability for the part of Dandini that, although she had only a few hours ashore in Melbourne before proceeding to Sydney to open with her variety act, telegrams were immediately exchanged, and the necessary arrangements made.

Hippodrome, Derby.

Mr. Ernest A. Vincent, the popular manager of the Derby Hippodrome, last week entertained two old friends in Elsie Bower and Billy Rutherford, who were appearing in "The Melody Box," and this week he is welcoming Hilda Mundy and Billy Caryll, with whom Ernest was for a long time associated. Hilda and Billy are still shining brightly in that obstinate success "Zip."

Jolesters, Ltd.

Mr. John Lester and his sons (Harry and Burton Lester) have met with such success with "Round Up" and "The Hollywood Follies" that a company has been formed, known as Jolesters, Ltd., to control their enterprises. "The Hollywood Follies" come to town shortly, opening at the Finsbury Park Empire on Monday, Feb. 2. The registered offices of Jolesters, Ltd., will be at 26, Charing Cross Road, W.C.2.

For South Africa.

Fred Russell and Jay Whidden sailed from Southampton on Friday last, per R.M.S. Arundel Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Lune and Shaw.

Appearing as Dame and Baron in "Red Riding Hood," Lune and Shaw have scored a wonderful success in this show, which has been playing to fine business in and around the Manchester district. This week they are playing at the Hippo., Hulme.

Bros. Walsh.

At the London., Shoreditch, last week, that versatile pair, the Bros. Walsh, proved big favourites and gave a most entertaining show. Many offers were made, and on Monday next the boys open on the Stoll tour at Bristol, and will appear at Hackney the following week.

"Sahara."

The "Star" "Sahara" Fox-trot Competition at the Catford Palais de Danse, on Saturday last, was an unqualified success. The record attendance of Armistice night was broken by some hundreds. Earl Gilson gave a powerful rendering of "Sahara," which was encored several times. Amongst the notabilities present was the Sahara Camel.

Vera Vere.

During the afternoon performance at the London Hippodrome last Friday, Isobel Elsom was taken ill, and her part was played by Vera Vere, who was complimented by the members of the company on her delightful performance. Miss Vere also appeared at the evening performance.

Birthday Club.

A few weeks ago Burr and Hope founded a Birthday Club, of which Mrs. Talbot O'Farrell is president. The members include Mr. and Mrs. O'Farrell, Mr. and Mrs. Houri, Mr. and Mrs. Penrose, and Mr. and Mrs. Lawrence Wright. One of the chief objects of the club is that at each celebration subscriptions will be made for the Benevolent Funds.

Leslie Crowther.

Supporting George Mozart for many months past in "The Dare-Devil," Leslie Crowther—the 6 ft. exponent of robust character comedy—concludes his engagement this week at the Shoreditch Olympia. Leslie is now considering offers for the Spring.

Victoria Palace.

In the report of the directors of the Victoria Palace, the net profit for the year is shown as £24,184 6s. 9d., which, with a balance of £633 13s. 1d. from the last account, leaves an available balance of £24,817 19d. 10d. The directors propose to pay a dividend of 20 per cent. for the year. The report will be submitted to a meeting of shareholders at the Victoria Palace on Tuesday, Jan. 27, at noon.

Albert Foster and Ninon.

On the 10th inst. Albert Foster and Ninon sailed from Africa to Australia by the s.s. "Ulysses." They have had a very good time in Africa, and are looking forward to equal success in Australia.

What does The
MORNING POST
say about it?

"The Windmill Man."

Owing to prior engagements of the principals, "The Windmill Man," which is drawing crowded houses at matinées at the Victoria Palace, cannot be retained after the 24th instant. It was intended to continue this popular fairy play until the second week in February, which would have been warranted by business, but it has been found that the services of those indicated are absolutely necessary to the productions for which they have been engaged.

Alfredo in Demand.

In addition to appearing at the Holborn Empire and the New Princes, Piccadilly, Alfredo and his Band are appearing this week at the Finsbury Park Empire in the absence of the Two Bobs. As in the provinces during the past few weeks on the Moss' Empires, Alfredo and his clever associates are proving a strong attraction just now in town, and at each hall on Monday night were compelled to respond to several encores.

Florrie Forde's Pantomime.

Florrie Forde's successful pantomime, "Jack and Jill," will open at the Sheffield Empire next Monday. There will be a singing competition for children on the Wednesday and Saturday, and toys of the value of £20 will be distributed to the winners.

Opera House, Belfast.

The continued success of "Humpty Dumpty" at the Opera House, Belfast, must be very gratifying to Mr. Fred Warden for his 30th annual, the bookings for which have been remarkable, and a record run seems assured. Not a little of this triumph is due to Harry Gunn in the chief comedy rôle, who receives valuable support from Miss Marjorie Fitzallen in his comedy scenes, which are responsible for much hearty laughter. In the absence of Bertram Dench, through indisposition, the part of the Dame has been played by Cathal McGarvey. Mention must be made of the beautiful scenic effects.

Ken Douglas.

Opening in "Cabaret Calling" at the Bedford Palace recently, Ken Douglas is playing one of the chief comedy rôles with much success. Playing a brief provincial season—commencing this week at the Empire, Bristol—this successful production returns to town again next month. By the way, we hear that Ken was responsible for the dances and ensembles in "The Dancing Barber," with which he was associated until a few weeks ago.

Robb Wilton.

At Finsbury Park to-morrow—Thursday—evening, Robb Wilton is presenting a new scena called "The Magistrate," which suggests that "Sherlock Bill" has been promoted. By the way, "Sherlock Bill" is a warm favourite at the "Yard," and it is not surprising to hear that Robb has been asked to give this amusing scena at the annual concert of the "N" Division of the C.I.D. at the Connaught Rooms on Friday evening. Robb may be relied upon to add a few more quips to meet the situation.

May Stevens.

With her single act at the Victoria Palace last week, May Stevens did very well, and was the recipient of three excellent offers for production, including one for a season at a well-known resort.

O'Gorman Productions.

Preparations are well in hand for the new show to be presented by O'Gorman Productions towards the end of next month or the early part of March. It is to be called "Saucy Stories," and will include that popular pair Lawrence and Arthur Anarto.

Andie Powers.

After a long spell in production with Fred Karno's "Love Match," Andie Powers has now reverted to his single act, and is this week appearing at the London, Shoreditch. Andie may return to production in March.

Percy Le Fre.

By last mail we heard that Percy Le Fre has done so well in production down under that he has been retained for a further season under the Williamson management.

The Empire Press Agency.

We hear that Jack Oliphant, who was responsible for the press arrangements for Georgie Harris and Jack Root, has gone into business as the Empire Press Agency, at 22, Leicester Square.

Hayman and Franklin.

After a few variety dates, Joe Hayman and Mildred Franklin are to make a short tour with "Potash and Perlmutter" again, and in May they are going into a new production. In the meantime, Joe Hayman is filling in his spare time writing the book for Tom Arnold's "Pepper Box," and sundry other shows.

(*Continued from col.* 4.)

described as the best-known figure at the Hippodrome. McGrath has been the chief attendant at the front of the house for twenty-four years, and his helpfulness and courtesy are well-known.

LONDON HIPPODROME.

Twenty-fifth Anniversary.

The twenty-fifth anniversary of the opening of the London Hippodrome was celebrated by a delightful little luncheon party, presided over by Mr. R. H. Gillespie, and held in the Moss' Empires' new boardroom at Cranbourn-mansions. Those present included Mr. Julian Wylie, Mr. Frank Boor, Mr. Ernest Edelston, Mr. H. Chance Newton, Mr. Will Bennet, Mr. Alfred Davies, and a number of well-known journalists.

The party was quite informal, and Mr. Gillespie, in proposing the toast—"The continued success of the Hippodrome"—said that a speech from him was unnecessary, as Mr. Will Bennet had enshrined all that there was to say in the souvenir that had been issued. Although he was only young in the profession, he had seen every show at the Hippodrome. Theirs was a unique house, for a definite policy had now been established. It had been started by de Courville, and was now being carried on by Wylie, and a real definite audience had been created. He caused a good deal of amusement by saying that Mr. H. Chance Newton, who had written their first show, would speak a few words on "Why the Hippodrome had gone on."

Mr. Chance Newton gave an amusing account of how "Giddy Ostend" came to be written. A fortnight before the new theatre was to be opened it was discovered that they had no play, so he was called in and put down in the basement among the animals and told to write one. He turned over the lyrics as they were written to Mr. Jacobi, the composer, and after they had made some headway it was realised that they wanted a comedian. Little Tich was suggested, so Mr. Newton and Mr. Frank Parker, the producer, took the train to South Shields to interview the comedian. Their first encounter in the hotel was with an agitated gentleman who had lost a pet alligator, which, he later explained, they were the first to see waddling calmly up the steps the following morning. Eventually they found Tich, and, for a time, he steadfastly refused to go to London. After he had seen the part, however, he agreed to go, and so he was engaged. Mr. Newton said he was glad he was in at the beginning, and he hoped he would be there to help celebrate the fiftieth anniversary of the London Hippodrome. He wished the theatre and its management continuous good luck.

Mr. Gillespie, in introducing Mr. George Manners, referred to the theatre now being built by Moss' Empires in Liverpool—the New Empire. To be opened in six weeks' time, it would be the largest vaudeville house in England. Before it was built he had visited seventy-two theatres in America, and the New Empire would incorporate all that was best in those he had seen. It would be all that a real theatre should be, both from the point of view of the audience and the actors.

Mr. George Manners, who is to be the manager of the New Empire, endorsed all that Mr. Gillespie had said, but added that in his opinion the new theatre would be the best in the world. His great achievement had been to obtain a full licence for the house.

Mr. Will A. Bennet's brochure, "Round and About the Hippodrome," is an entertaining twenty-fifth birthday souvenir. It is well illustrated with pictures of many of the clever actors and actresses who have appeared there, and it contains a reproduction of the silk programme issued at the opening performance, and a drawing of the auditorium of the theatre as it looked on the opening day. As will be remembered, the Hippodrome represented a long-cherished project of the late Sir Edward Moss to give London "a circus show second to none in the world, combined with elaborate stage spectacles impossible in any other theatre." For ten years a remarkable series of novelties and spectacles were presented, and at the end of the booklet Mr. Bennet has given a list of these productions and the number of performances. They were all in the hands of Mr. Frank Parker, and the longest run was that of "Siberia," with 345 performances. It was revived in 1904, and had a further run of 275 performances to its credit. "Cinderella" was the Hippodrome's first pantomime, and a real glass coach was used.

In 1909 the old Hippodrome was closed for a partial rebuilding. The stage was increased to its present size and the arena was fitted with arm-chair stalls, which could be taken up in a few hours. Mr. Albert de Courville started the present policy on Sept. 13, 1913, when "Hullo, Ragtime" was given for the first time, and had a run of 441 performances, and during the seven years when he was at the Hippodrome only ten productions were necessary. The average run was nearly 450, and the longest stay was "Joy Bells" 721 performances. Mr. Julian Wylie followed Mr. de Courville in December, 1921, and since then eight new shows have been produced, "Brighter London," with 603 performances, having the longest run.

Mr. Bennet has gathered together some delightful stories of the old and new Hippodromes, and of particular interest are the telling little sketches of some of the personalities of the past and present. There is an interview with "Mac," who is rightly

(*Continued at foot of col.* 3.)

"THE WHIRL OF THE WORLD."

New Edition at the Palladium.

Mr. Albert de Courville's revue, "The Whirl of the World," has already broken several records, and, such was the enthusiasm at the Palladium on Wednesday last, there seems to be no reason why it should not go on indefinitely. The reasons for the great success of this show are not far to seek. To state them is to answer the question, What do people want in a revue? Light and colour, music and dancing, and some strong dashes of wit and humour are the principal ingredients. Mr. de Courville knows as well as anybody how to mix these things and serve them up daintily and decoratively. He also knows where to get his goods, and just how much of each course makes an appetising entertainment.

In some of the scenes he has surpassed his best achievements. "The Goddess of the Night," with the great staircase towering away into space, is a remarkable piece of imaginative stage designing and as beautiful as it is extraordinary. As effective, but much simpler, is the charming "Rose in Bloom" setting, and rarely has sheer æstheticism been so well satisfied as in the "Treasures" scene. For humour there remains the screamingly funny sketch "Neighbours," which will be the most uproariously amusing thing in London as long as it runs. It is now capitally played by Mr. Charles Austin (who has taken Mr. Billy Merson's place in the revue), Miss Lorna Pounds, Mr. Tommy Handley, and Miss Alice Pollard. Also—and as indispensable—there are Nervo and Knox. Have acrobatics and burlesque humour ever been so perfectly blended? These clever artists brought down the house every time they appeared. Of dancing there is a fine varied programme. In the charming Dolls' House Nattova and Myrio give one of the most superb exhibitions of clean, supple movement and amazing athleticism that we have ever seen. All the chorus dancing is wonderfully arranged, and the dresses are a joy to the eye. One of the best of the ensembles is the new "Wiggle Waggle Walk," in which a chorus of forty-eight girls, originally costumed, appear in an altogether new sort of dance. For precision, this is one of the best things in the second edition.

There are several new sketches. Mr. Charles Austin is most amusing in a domestic interlude, in which he appears as a widower who determines to marry again. His family is most amusing about it, and induce an unprepossessing widow down the road to pose as the mysterious "L. L." of the "Matrimonial News." Mr. Austin always rises to these situations, and he was extremely funny throughout the sketch, and well supported by Miss Lorna Pounds. Miss Vera Wray, Mr. Tommy Handley, Mr. Teddy Knox, and Miss Alice Pollard. In "A Wembley Reminiscence," Mr. Austin appears as a visitor who has been stranded with a baby, and he makes good game for a cowboy's practical joke. This was also first-rate fun, and Mr. Mark Stone was a Rodeo Cowboy to the life. "Mr. Page and Mr. Everyman" has now been introduced into "The Whirl of the World," and its humours are carefully pointed by members of the company.

There is a very charming effect in the new "Half a Moon" scena (in which Mr. Walter Williams, Miss Lorna Pounds, and Miss Lena Chisholm appear), when at the end, by a clever lighting arrangement, the chorus sprinkles the house with stars. Mr. Austin gives a clever impression of a chocolate-coloured coon in the burlesque song "Elizabeth Ann," and there is another new number for Mr. Walter Williams and Miss Toots Pounds entitled "From One to Two." Mr. Claude Gardner had a good reception for his appearance as "The World's Champion"—a wittily written boxing number. A new, brightly coloured and neatly arranged idea for the final scene now brings down the curtain. Miss Vera Wray leads the chorus in the number, "A Happy New Year," and

(*Continued at foot of col.* 6.)

NEW EMPIRE, LIVERPOOL

Early in March the largest vaudeville theatre in England will be opened in Liverpool. The New Empire, erected by Moss' Empires, on the site of the old theatre, is said to be the last word in comfort and luxury from the point of view of both the public and the artists. It will be twice the size of its predecessor, and the seating capacity of the stalls level will be 1,380, while over 1,100 are to be accommodated in the grand circle. There is only one circle, and it is built in the form of a Roman amphitheatre, through which are six gangways to allow patrons to pass to the various-priced seats.

The stage of the New Empire is 103 ft. wide and 40 ft. deep, and the proscenium opening is 50 ft. The Samiloff lighting system has been adopted. A great feature behind is the excellence of the dressing-room accommodation, and the convenience of the artists has been studied to the last degree. There are twelve dressing-rooms, including a large chorus room, and they are all fitted with hot and cold water and a shower bath. There is a passenger lift to each floor, and at the top of the building is a laundry and ironing room. At the stage door a waiting-room has been provided for artists' visitors.

The first production at the New Empire will be Mr. Julian Wylie's new revue, destined eventually for the London Hippodrome.

The Scholeys.

George and Tom Scholey, the Ugly Sisters, for the second season, in Mr. Fred Warden's pantomime, "Cinderella," at the Gaiety Theatre, Dublin, are scoring a great success with their piano act. They do six songs at every house. Their wonderful dresses win the most enthusiastic applause every time they appear.

Sunday's Hippodrome Concert.

On Sunday evening, at the Hippodrome, an all-star variety concert will be given under the auspices of the Excelsior Philanthropic Society in aid of the Hospitals of London and Home Counties. The artists who have promised to appear include Lorna and Toots Pounds, Charles Austin, Peggy and Lena Chisholm, Mr. Robert Chisholm, Charles Coborn, Marie Douglas, Shaun Glenville, Gresham Singers, Sisters Lee, Jack Hylton and his all-British band, Dorothy Lena, Nervo and Knox, Mark Stone, Bert Terrell, Harry Thurston, Dorothy Ward, and Walter Williams. The concert and musical arrangements are under the direction of Horace Sheldon.

Wally Dewar.

Wally Dewar and the Trocadero Band, now in their second year at the Trocadero, Blackpool, continue to draw crowds to the ballroom, where they are proving very successful with their American novelty numbers.

"Peeps of 1925."

At the Hippo., Balham, last week, Harry Slingsby's "Peeps of 1925" was a popular success. The principal parts are played by Lily Bruce, Cecelia Orleans, Freddie Westcott, Tommy Graham, Harry Warde, and Sam Rayne, all very successful, and the Jackson Girls work with tireless energy throughout the show. Reg. Halstead, who is manager of the show, is responsible for two of the comedy scenes, which are big laugh-raisers. "Peeps" comes to Brixton in a few weeks.

Lily Morris.

Further news from New York tells that Lily Morris has made such a wonderful success at the Hippodrome that she has been retained for another week at this house.

(*Continued from preceding column.*)

she also appears very vivaciously throughout the show. Excellent work comes from Miss Alice Knibbs (who is playing some of Miss Nellie Wallace's original parts), and Mr. Charles Rawlings, who acts as referee in Nervo and Knox's "Slow Movies," also deserves a special word of praise.

At the end of the performance on Wednesday the stage was covered with bouquets for the artists.

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LONDON VARIETY THEATRES.

THE ALHAMBRA.

In Harry Thurston the styles of the character actor and the music hall comedian are happily blended. His new sketch, "Cameo Types of the Thames Embankment," is proof of this. Memories of Old Bill are evoked by his first appearance as a sandwichman with clay pipe, "walrus" moustache, and cheery soul, who describes how he walks in the gutter, "not for bread and butter," but to help the manufacturers of celebrated commodities up the ladder of fortune. Then he reappears in his justly renowned guise of a "fallen star" whose Macbeth once caused a pit to open umbrellas to ward off the gallery's tears. Once more he transforms himself, and as an inebriated "colonel," who has visited a racecourse for the first time in his life, he explores all the possibilities for confusion in the experiences of a novice at the sport of kings. Here are the portraits of three full-blooded types, drawn with a vigorous brush.

What with Talbot O'Farrell to discourse on Irish humour and dispense the sweetness of "I Will Love You More Than Ever" or "Big Brother of Mine," with Milton Hayes to make us shudder at "Bachelor Blues," laugh at his speeches and approve his declamation of "Merchandise," and with Layton and Johnstone to reveal their quaint personalities in a variety of songs from the sentimental "Southland" to the nonsense of "It Ain't Gonna Rain No More," the Alhambra is well maintaining the high level of entertainment that it has set itself for 1925. For novelty they provide the Five Junetros, sensational acrobats. Their most exciting feat is one man's jump from a girl's shoulders on to a spring table, whence he somersaults in the air and lands head downwards on the head of a stilt-walker. This wins a burst of applause.

Those diverting clowns, the Plattier Brothers, mix music and tumbling in their distinctive fashion, and wind up with their droll mimicry of a nightingale's courtship. Charlier and Cuvellier, who play with both hands and feet, are a veritable orchestra of accordions, making an instructive contrast to the xylophone selections of the Marimba Band, who are now paying a return visit after a long absence. Lillian Burgiss, describing herself simply as "an English ballad singer," gives a great amount of pleasure with "One - and - Twenty,' "If Winter Comes," and "Believe Me if All Those Endearing Young Charms." Considerable interest is aroused at the conclusion of the bill by "Tennis," the latest of the "Sporting Life on the Screen" series.

THE COLISEUM.

Practically all the arts of variety are represented, and ably represented, in this week's bill at the Coliseum. For a sketch we have "Then and Now"—where success has emboldened the author to make himself known as Bert Robinson—which is an ideal vehicle for Mary Glynne and Dennis Neilson-Terry. For a comedian we have Harry Tate, who gives us our fill of laughter in "Billiards," that amazing revelation of what may happen in the course of an innocent "hundred up." For dancers we have the Farabonis and Annita Bronzi (prima ballerina from the Scala Theatre, Milan), who proved a few weeks ago that they could win the enthusiasm even of audiences assembled to see the Russian Ballet; they are, naturally, assured of a prolonged welcome now that their "Fantasia Orientale" is without a rival. In any case, there is no one to equal them in the speed of their whirlwind movements.

The joy of being mystified is given to us by Horace Goldin in a series of illusions from his simple, but baffling, trick of catching goldfish just above the footlights to his elaborate process of sawing through a woman. The thrills of physical daring are created by the Flying Potters, who also supply an excellent clown. On the artistic side there are the "Living Art Studies," executed by Mme. de Serris' company of distinguished Parisian models. Minna Tomchinsky, the "Russian Royal Violiniste," plays exquisitely, and Enid Cruickshank has an admirable contralto voice. The Avolos are a dexterous trio of xylophonists, who are as full of energy as their playing is full of harmony. The film is the eagerly-awaited demonstration of "Tennis."

FINSBURY PARK EMPIRE.

Mr. Robb Wilton's ripe comedy is hugely appreciated at this popular North London hall, and we never remember this unctuous artist to be in better trim than on Monday evening. In "I Do Feel Annoyed that I Asked," Robb has a number that suits him excellently, as does also his detective scena, in which he is so well supported by Miss Florence Palmer. An enthusiastic recall resulted. Cruickshank, the famous "Fool of the Family," also deservedly retains his popularity, his act going as well as ever. That clever duo, William Burr and Daphne Hope, in an amusing skit, "A Belle, a Beau, and a Balcony," had the heartiest of receptions—the smart patter and cross-talk associated with the act being admirably got over and keenly enjoyed.

In the regrettable absence of the Two Bobs, a compensating substitute was found in Alfredo and his band, the fine violin playing of the conductor being largely responsible for the satisfaction expressed. An additional attraction associated with Alfredo is the magnificent dancing of a young lady whose name we were unable to ascertain, but who undoubtedly scored one of the hits of the evening.

The extraordinarily faithful animal impersonations contributed by Carr Lynn have before now formed the subject of our commendation, and on the present occasion gained the performer—who is also an excellent comedian—a hearty recall; Haig and Escoe submit a smart singing, dancing, and "cod" dialogue act; and Salerno is a neat juggler for whom it is claimed that he originates the whole of his tricks. The orchestral interlude contributed by Mr. Jack Brusque remains an enjoyable feature of the bill.

CHISWICK EMPIRE.

There is an abundance of good things this week at the Chiswick Empire. Those merry souls, the Grotesque Jovers, provide lots of fun, and their performance is greatly enjoyed. The Musical Revels, with such clever artists as Hope Charteris, Eve Dickson, Irene Wynne, Charles Windsor, Fred Edgar, Chas. Robbins and Josephine Ives, were an outstanding item. Their programme is refined and distinctly tuneful. Miss Hope Charteris evokes a tumult of applause for her artistic rendering of "Cherry Ripe." Les Augustines perform a hurricane jumping act with tremendous energy and infinite skill. Howard Rogers presents "Cuthbert's 21st," and it amused everyone; Cuthbert is really funny as interpreted by Howard, and there is no question that his "21st" was duly celebrated. Peel and Curtis hail from the Emerald Isle and "are proud of it" (vide programme). As a pair of Hebrew comedians their patter is quite amusing, and they harmonise and dance to the satisfaction of the audience. An acceptable contribution is Lily Moore, in her clever character sketches, in which she has the co-operation of Mr. Percy Martin. Her matrimonial skit "Husbands" is a gem, and convulsed the house. She was presented with a beautiful floral tribute. Coram, assisted by Jerry, in his clever ventriloquial act, is provocative of no end of merriment; Coram is a great artist, who makes one regard Jerry as a human being. On the screen, lawn tennis, as played by Susanne, is extremely interesting, and the orchestra maintains its high reputation under the baton of Mr. Hague.

WOOD GREEN EMPIRE.

Firth Shephard, Ltd., presents this week, at Wood Green Empire, George Carney and members of his excellent company in "The Honeymoon Girl." Written by Firth Shephard and Lee Banson, it is very amusing, and the lyrics, by Harold Simpson, and the music, by Rodolph Nelson, Sullivan Brooke and Herman Darewski, make the brightness complete.

George Carney is divided up between green baize apron and sly fun as Mumps, boots at the Hotel des Palmes. He is the greatest character among many other good characters in the cast, and he is closely seconded by Billy Rex as General Ronzo and Ralph Carter as the hotel manager. Sibyl Jarrett, as Mariette, is a smart hotel bureau clerk.

Barbara Babington, as Cherie, masquerading as a Russian dancer, has a part affording plenty of scope for singing and dancing, of which opportunities she takes full advantage. The same artists join in an effective song, "Let's Make the Most of To-night." Doris Thompson as Mme. Castelanno, Louie Brooks as Dulcinea, Reginald Andrews as Leoni, and May Daysh as Vivette, each do well.

The scenery illustrates the eve of a wedding, wedding day, honeymoon chateau, and wedding night. The chorus of officers and honeymoon girls swells the harmony to high degrees of appreciation.

SHEPHERD'S BUSH EMPIRE.

The current week's attraction at the Shepherd's Bush Empire is George M. Cohan's famous farce, "Broadway Jones," which is rattled through at the appropriately brisk pace by a very capable company.

Heading this company is Mr. Harry Piddock as the spendthrift hero (the part so long associated with Mr. Seymour Hicks). Mr. Piddock is a light, engaging comedian with an easy, natural manner which is just suited to the part, and he keeps the audience in continuous hilarity throughout. As the "fidus Achates," Robert Wallace, Mr. John L. Hooker gives energetic support, whilst other males who give a good account of themselves are Mr. A. B. Mackay as Pembroke, Mr. Martyn Hagan as Judge Spotswood, Mr. R. Brown as Rankine, and Mr. Arthur Turner as the boy, Sam. The heroine, Josie, is in the safe keeping of Miss Christine Cooper, who takes full advantage of her opportunities; Miss Bunty Coote is very diverting as the giggling Clara; Mrs. M. Hagan very effective as Mrs. Spotswood, and Miss Ida Mackay distinctly convincing as the matrimonially inclined Mrs. Gerard.

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Featuring— LORNA POUNDS
CHARLES AUSTIN
TOOTS POUNDS
WALTER WILLIAMS, NATTOVA & MYRIO
NERVO & KNOX, VERA WRAY
Grand Second Edition.

Companies for week commencing January 26th:

6.30 HOLBORN EMP. 9.0
MISS ADA REEVES.
MUSICAL REVELS.
GEORGE MOZART.
WHIT CUNLIFFE.
TERRY'S JUVENILES.
BETTY ROWLANDS.
GEO. LEE.
LOU RADFORD.

6.40 KILBURN EMPIRE 9.0
"THE FAMILY CIRCLE."
Written and Produced by Norman Lee.
Brilliant Cast Includes—
MARGARET HALSTAN.
CHICK FARR.
JOSIE FEARON.

6.15 LEWISHAM HIP. 8.40
"IDEAS."
A Revue of Song, Fun and Dance
Cast Includes—
JACK CLIFFORD.
ROBERT McLACHLAN.
DAN YOUNG.
ISABELLE DILLON.

6.40 CAMBERWELL PL. 9.0
GERTIE GITANA & COMPANY
In
A Musical Romance Entitled—
"NELLY DEAN."
By Norman Lee.
GERTIE GITANA as Nelly Dean.

6.40 GRAND, Clapham J. 9.0
Albert de Courville's
"LOVE AND KISSES."
Cast Includes—
CHESTER FIELD.
DOROTHY LENA.
BILLY HOLLAND.
16 "LOVE & KISSES" GIRLS.

6.40 HAMMERSMITH PL. 9.0
"PAGES."
An Entirely New Revue in 20 Columns.
Including—
NELLIE TURNER.
CHILDS BROS.
JERRY VERNO.
8 PRIMROSE GIRLS.
And the Most Novel Scene ever Presented—
THE FOUNTAINS OF PERFUMES.

6.40 WILLESDEN HIP. 9.0
The Quickest Show on Earth,
"SCANDALS OF 1925."
A Screamingly Funny Burlesque Revue in 18 Scandals.

6.40 ROTHERHITHE H.P.O. 9.0
The South London Players in
"MARRIED SINNERS."
By Walter Salteun.

6.40 ILFORD HIPPO. 9.0
TUCKER.
MOODY'S CABARET BAND.
WHIT CUNLIFFE.
JOHNSON CLARK.
THE O'GORMAN BROS.
FYNE & HURLEY.
DOROTHY COLSTON.
HENRIQUES.
FOX TROT COMPETITION
and
ARTHUR COLLARD & VERA JAMES
(Winners of the World's Amateur Dancing Championship, 1925).

6.40 SHOREDITCH OLY. 9.0
"THE MELODY BOX."
The $50,000 Revue, with the Wonderful Pearl Scene and the Living Fan.
Cast Includes—
ELSIE BOWER.
FREDDIE FORBES.
BILLY RUTHERFORD.
and
LAWRENCE TILLER'S 16 GIRLS.
The Entire Mise-en-Scene of the "MUSIC BOX" from the Palace Theatre.

6.30 CROYDON EMPIRE 8.45
The Vaudeville Theatre Production—
"THE LOOKING GLASS,"
Produced by Albert de Courville.
Starring—
HARRY WELSH,
The Well-known Comedian of "WHIRLWIND" Fame.

6.40 ISLINGTON EMPIRE 9.0
A Super Production in 9 Scenes
Entitled—
"KHAKI,"
Featuring—
ERNIE LOTINGA.
Supported by—
FRED. JOHNS.
HAROLD WILKINSON.
ADOLPH LUCK.
KATHLEEN BARBOUR

6.40 POPLAR HIPPO. 9.0
THE GREAT CARMO.
The World's Colossus of Mystery,
In his £15,000 Musical Pageant—
"MAGICAL MOMENTS,"
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JUNGLE MYSTERIES.
With a Gigantic Living Zoo of Magnificent Wild Animals.

6.40 COLLINS'S. 9.0
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By ROBERT SPEARE

New British Star a Hit

On this most eventful program, Miss Lily Morris, darling of the English concert halls, has not only made a successful American debut, but stopped the show with so many encores that she finally was obliged to make a little curtain speech. Both a comedienne, a farceur and a singer, this handsome British girl, completely won her hearers. She is, to my way of thinking, one of the funniest women on the stage, with a humor keen without vulgarity, a feeling for lyric values without posing as a great singer, a dashing style of happy dance and mimicry that include (without imitation) many of the charms of the great Chevalier, Daphine Pollard, Harry Lauder and our own precious Elsie Janis. Originality withal, a most magnetic personality and diction! Oh, boy! Every word and syllable she utters is a joy to the ear. The best vaudeville artist London has sent to us for many a year.

THANKS TO

REEVES & LAMPORT, MARINELLI LTD. & KEITH CIRCUIT

FOR GLORIOUS ENGAGEMENT

NEXT WEEK'S CALLS.

MONDAY, JANUARY 26, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 16 NOW DUE.

ALBANY WARD THEATRES, LTD.
(Note.—Rehearsal at all theatres at 1, with the exception of the Jubilee Hall, Weymouth, which is at 12.)
GUERNSEY ST. JULIAN'S.—Reading's "Jack Horner" (five days).
JERSEY ALHAMBRA. — Variety as booked.
SALISBURY PALACE. — "The Gay City."
TREHARRIS PALACE.—Slack's "Babes in the Wood."
WEYMOUTH JUBILEE HALL.—Slack's "Mother Goose."

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Rejane and Betty.
HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Babes in the Wood."
IPSWICH HIPPODROME (rehearsal, 11.30). — Imperial Productions present "Parish Relief."
IPSWICH LYCEUM THEATRE. — "Nothing But the Truth."
NORWICH HIPPODROME (rehearsal, 2 p.m.)—Jack Gallagher presents "Wake Up!"
NORWICH THEATRE ROYAL.—"Morals."
PAISLEY RINK PALACE (rehearsal, 12).—Cheechako and Nautrich, Starr and Mason, Horace and Rita.
PAISLEY THEATRE (rehearsal, 12).—Mackie Productions present "Hop Scotch."

BROADHEAD CIRCUIT.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Broadhead Productions present "Adventures of Lady Ursula," "The Christian."
ASHTON-UNDER-LYNE PAVILION THEATRE. — Norman Carroll, Pictures, David Poole.
BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Within the Law."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The Eyes of the World."
LIVERPOOL PAVILION THEATRE.—William De Lacy presents "Mother Hubbard" Pantomime.
MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
MANCHESTER HULME HIPPODROME.—William De Lacy presents "Humpty Dumpty" Pantomime.
MANCHESTER JUNCTION THEATRE.—Harry Shiels and Co., Pictures, Eric Randolph.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "A Bunch of Violets."
MANCHESTER METROPOLE THEATRE.—Jazon and Montgomery present "Bluebeard" Pantomime.
MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Players present "When the Heart is Young."
MANCHESTER QUEEN'S PARK HIPPODROME. — Walter Bishop presents "Dick Whittington" Pantomime.
MORECAMBE WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE.—Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Annie Rooney presents "Goody Two Shoes" Pantomime.
SALFORD ROYAL HIPPODROME.—Harry Lees presents "Red Riding Hood" Pantomime.

KENNEDY'S THEATRES.
DUDLEY OPERA HOUSE (rehearsal, 12).—Fred Le Cren pantomime, "Sinbad the Sailor."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—R. A. Maddox pantomime, "Jack and Jill."
WEST BROMWICH THEATRE ROYAL.—Capt. George Street and company.

LONDON SYNDICATE HALLS.
(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 43.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all Halls at 12 o'clock.)
BLACKBURN.—H. L. Osmond's "Goody Two Shoes."
BRADFORD.—J. H. Roberton's "What Cheer?"
BURNLEY.—King and Benson's "Sign On."
CARLISLE. — Harry Lees' "Robinson Crusoe."
HALIFAX.—G. Kiddie's "Little Bo-Peep."
HUDDERSFIELD.—J. Edward Bleriot's "Dame Trot."
LEICESTER.—Company as booked.
SOUTHAMPTON. — Will Dalton's "Oceans of Joy."
WARRINGTON. — Archie Pitt's "A Week's Pleasure."

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 2.30).—Eight Empire Girls, with The Martinis, Wilson Hallett, Layton and Johnstone, Royal Breconia Singers, May Sherrard, Nina and Nora, Freddy and his Doll.
BIRMINGHAM GRAND (rehearsal, 1).—Warsaw Brothers, George Hurd, Florence Yaymen, Gracie Fields, Robb Wilton, Eight Moss Girls with The Martinis, Marwin.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
CARDIFF EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka."
EDINBURGH EMPIRE (rehearsal, 12).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
FINSBURY PARK EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass in "Mr. Tickle, M.P."
GATESHEAD EMPIRE (rehearsal, 1).—"Pranks."
GLASGOW ALHAMBRA (rehearsal, 11).—"White Cargo."
GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents Moss' Empires pantomime "The Forty Thieves"; cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.
GLASGOW EMPIRE (rehearsal, 11).—Walter Bentley presents "The Barnstormers"; cast includes Jack Morrison and Cooper and Lait.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Macdonald and Young present "Maid of the Mountains."
HULL PALACE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
LEEDS EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.
LIVERPOOL EMPIRE.—Theatre closed for rebuilding.
LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime "Mother Goose."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.
NEWCASTLE EMPIRE (rehearsal, 1).—Wylie and Tate present Stanley Lupino in "Who's My Father?"
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Tom E. Hughes, Salerno, The Two Bobs, Elkins, Fay and Elkins, Carr Lynn, Sammy Shields.
NEWPORT EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In"; cast includes Rebla, Osborne and Perryer, and Noni.
NOTTINGHAM EMPIRE (rehearsal, 1).—Charley and Irene Vesty, Paddy Saunders, Ann Codee, St. Juste and Higgins, Little Pipifax and Co., Lena Brown, Gus Fowler.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood"; cast includes Louie Beckman, Frankland Gray, Gordon Rennie, Winifred O'Connor.
PRESTON EMPIRE (rehearsal, 11).—Sir John Martin-Harvey and company.
SALFORD PALACE THEATRE (rehearsal, 1).—Jazon and Montgomery present "Jack and the Beanstalk."
SHEFFIELD EMPIRE (rehearsal, 1).—Florrie Forde presents "Jack and Jill." Cast includes Florrie Forde and Reg. Bolton.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Fred Karno presents "Miss 1925."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Last Waltz."
STRATFORD EMPIRE (rehearsal, 1).—Fred Duprez and Harry X. Kaufman presents "Mr. Manhattan," cast includes Fred Duprez.
SUNDERLAND EMPIRE (rehearsal, 1).—"The Street Singer."
SWANSEA EMPIRE (rehearsal, 2).—Tom Arnold presents "The Big Circus of 1925."
VICTORIA PALACE (rehearsal, 11.30).—Horace Goldin, Anita Bronzi and Farabonis, Our Palace Girls, Bromley Carter, the Westwoods, Four Lafittes, Conway and Cordwell.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Beauty and the Beast."

NORTHERN THEATRES CO., LTD.
BLACKBURN THEATRE ROYAL.—"Katinka."
BURY THEATRE ROYAL.—Gilbert Payne in "Follow the Money."
DEWSBURY THEATRE ROYAL.—Bros. Hanaway's "Dick Whittington."
HALIFAX GRAND THEATRE.—"Karno's Follies."
HALIFAX THEATRE ROYAL.—D'Oyly Carte Opera Co.
HUDDERSFIELD HIPPODROME.—Jack Taylor's "Wild Oats."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—"Tiger-Cats."

STOLL TOUR.
(See page 17.)

VARIETY THEATRES CONTROLLING CO.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"'Ullo!"
BRIGHTON HIPPODROME (rehearsal, 12).—Little Tich, Billy Bennett, The Sauce Box, Jack Lane, Lee Sisters, Kranton, Halma.
LEEDS HIPPODROME (rehearsal, 12).—"Royal Italian Circus."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Happy Hours."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."
PARIS ALHAMBRA (period commencing Jan. 23, 1925).—Mons. Elvett, Felovis, Caron Troupe, Garadini, Walker's Academy Girls, Les Bastiens, Mon. Dayriac, Kamakura Family, Reine Marchais, Auroras, Miss Kitty, Blanchard, Chico and Chiquillo.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Hollywood Follies."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Wonders."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Poppy."
SOUTHEND HIPPODROME (rehearsal, 12).—"A Week in a Night."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"All in Favour."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Klit Gaarde presents "The Nine o'Clock" Revue.
ASTON HIPPODROME (rehearsal, 12).—"Love and Laughter."
AYR PAVILION THEATRE (rehearsal, 1).—"Hello! Bill."
BATH PALACE.—"Me and My Gal."
BLOOMSBURY CINEMA. — Mr. Cyril Lydington.
CHESTER ROYALTY THEATRE (rehearsal, 12).—Harry Kenyon presents Nixon Grey, Two Carre, Dave Godfrey, Two Le Bergs, Massey and Allon, Alpho, and J. J. Wild's Lancashire Players in "Tippitt."
COVENTRY HIPPODROME (rehearsal, 1).—Geo. Pickett and company, Terry Twins, Videos, Vanwycks, Bert Caddick, The Beautiful White Lady and Beautiful White Horse, J. A. Powers.

(Continued at foot of col. 4.)

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FROM THE PROVINCES.

(Continued from page 9.)

At the Hippodrome, HUDDERSFIELD, the L.O.T. Enterprises are presenting "Wangles of 1925." The cast includes Fred Marsh, Louie Tinsley, Diana Maxwell, G. H. Carlisle, Lee and Temit (Continental dancers), William Breach, Herbert Pemberton, Enid Cecil, Theo. Cass, and the Wangles, cabaret girls. At the Palace is Archie Pitt's revue, "A Week's Pleasure." The principals, Betty Fields, Walter Amner, Joe Bond, and Hilda Fox are supported by Tommie Fields, Seph Jones, Edith Fields, Regnia and Frinton, Dorothy Houghton, Houghton and Napolitana, Pat Adler, Harry Daniels, Gerald Burrows, the Twelve Tower Girls, and the Busby Band.

Bostock's Lyceum, IPSWICH, is occupied by Warden and Hooper's company in "The Lilies of the Field," and the Hippodrome is running the Columbia Productions revue, "Me and My Girl."

Tom Walls and Leslie Henson, Ltd., present "It Pays to Advertise" at the KEIGHLEY Hippodrome. The cast, an exceptionally strong one, includes Cyril Smith and Judith Nelmes.

At the MARGATE Hippodrome, the Denville Players stock company present "A Place in the Sun."

At the Grand Opera House, MIDDLESBROUGH, the popular musical comedy "The Merry Widow" is the attraction. At the Theatre Royal the Millane stock company are presenting the powerful naval play "The Coastguard's Daughter." At the Empire the Manchester Productions are performing the comedy pantomime "Dick Whittington and His Rag-time Cat." The cast includes Miss Ray Barry, a charming Dick, and Doris Benson, very dainty as Alice Fitzwarren. The comedy parts are played by Tom Kelso as Idle Jack, Jimmie Morelle as Alderman Fitzwarren, and Jack Joy as the Cat. Excellent specialities are given by the Four Rodeo Girls and the X-Rays. At the Hippodrome the film from Sir Rider Haggard's work "The Moon of Israel" is being presented.

At the Palace, NEATH, are the Ruby Sisters, "The Girls of the Period." At the Gnoll Hall the varieties are Enderby, ventriloquist, and George Godfrey, versatile entertainer. Pictures complete.

The very acceptable attraction provided at the New Theatre, NORTHAMPTON, is Macdonald and Young's "The Maid of the Mountains." All the essential features of the original show are maintained, and the piece is effectively staged. Jack Martin as Beppo renders some capital numbers, and posseses a remarkably fine baritone voice. Miss Jessica Bevan makes a sympathetic Teresa, and the popular waltz refrain "That Sunlit Mountain Side," which falls to her, is expressively given. The picturesque brigand, Baldasarre, of Victor Boggetti is portrayed with clearness and force, and Miss Viola Lyell is a prepossessing Angela. George Byrne as General Malona, George Ritchie as Crumpet, and Rody Hughes as Tonia are all well cast in their humorous rôles. Raymond Langley's Carlo is also admirably done. The remaining members of the all-round good company are Arthur Gomez, Carmie Sorge, Beatrice Boarer, Raymond Douglas, Gladys Vernon, Biddy Swift, Iris Neville, Miriam Davis, James Dixon, and Tom Wood. The chorus, too, do some capital work. The musical director is Mr. Frederick Rosse.

At the Theatre Royal, NORTH SHIELDS, the attraction is the Addison Productions' revue, "Trumps."

"The Rising Generation" is at the Theatre Royal, NORWICH, with Gerald Mirrielees, Zoe Davis, Janet Morrison, Eddie Woodings, Hindle Edgar, George Howard, Frank Dix, Joan Duan, Clara Earle and Molly O'Doyne in the cast. "Parish Relief," an Imperial production, is at the Hippodrome, with Jack Mayo, Jean Collins, Len Clifford, and Winnie Seaman in the cast. Miss Phyllis Evennett is at the Haymarket, and Norman Field and Ilkuka and Partner at the Regent.

At the Grand, OLDHAM, Neville Graham presents "Peri," with an excellent company which includes Sinclair Cotter, Bernard Knowles, Georgina Fischer, Elsie Piddock, Margot O'Callaghan, Zoe Corner, Frank A. Wood, Arthur Wynn, Colin Coop, and Doris Kinghorn in the principal part. Harry Day's "Radios" pays another visit to the Palace, and receives a good reception. At the head of a fine company appears George Clarke, popular as ever, supported by Kathleen Burchall, Lily Burns, Eva Barnes, Rollo and Anna Cuka, Tiny Mite, Gerald Osborne, Ronald Brandon, and Kitty Emson. "Paradise Alley," at the Royal, includes Hylda Baker, Muriel Kelly, Vera Witton, Doris Proctor, Bobbie Baines, Chas. Anthony, Key Sisters, Birds of Paradise, and the Komedy Kids. "Dick Whittington" is at the Colosseum, with the Bros. Hannaway as Idle Jack and Jimmie, Molly McCarthy (Dick), Marie Rosalie (Princess), Nan Beaumont (Fairy), Jack Edgar (Cat), Bert Lauri (Sarah), Chas. Preston (Fitz), Ivy Bevan, May Garry, Betty Webb, and Margo's Eight Broadway Belles.

At the New Theatre, OXFORD, is Martin Harvey and company, including Miss N. de Silva, in "The Only Way," "A Cigarette Maker's Romance," "David Garrick," and "The Burgomaster of Stilemonde." At the Playhouse the Oxford Players are staging "Smith" (by W. Somerset Maugham), under the direction of J. B. Fagan.

At the Theatre, PAISLEY, Messrs. Beresford and Pearce, Limited, present the revue, "Snacks." At the Rink Variety Palace are the Great Como, confusionist; Tom Colley, Scotch comedian; and Rejane and Betty, dancers.

"Cinderella" continues its successful run at the Theatre Royal, PLYMOUTH, bookings still being heavy. John Galsworthy's "Loyalties" is at the Repertory, with Mr. David Gilli as Captain Donald Dancy, Mr. Peter Godfrey as Ferdinand de Levis, Miss Molly Veness as Mabel, Mr. Bernard Copping as General Cannynge, and Mr. Arthur Young as Major Colford and Ricardos. Other parts are filled by Mr. Alfred Brandon, Miss Frances Waring, Miss Ivy Carleon, Messrs. John Durant, Charles Freeman, Fred Cavendish, Joseph Poulton, and J. Marrack Harvey. At the Grand the revue, "Situations," is presented, with Tom E. Finglass as the principal comedian. At the Hippodrome, Will Dalton presents "Little Jack Horner," and at the Palace a variety programme is headed by the Bros. Griffiths, Jack Wynne and company, and Bert Terrell. Bairnefather's revue, "'Ullo!" is the great attraction at the Alhambra.

Henry Baynton, in Shakespearean plays, is appearing at the Empire, PRESTON, with a strong company. In his repertoire is a revival of "King Henry VIII.," which is very rarely seen in the provinces. At the Hippodrome the variety bill includes Arthur Sinclair, Norman Carroll, David Poole, Sari, Tom E. Hughes, and Foster Kershaw.

E. Temple Thurston's great play "The Wandering Jew" is at the Royal County, READING, with Henry Hallett as the Jew. The musical comedy "Going Up" is at the Palace. The cast includes Ivy Close (the famous beauty) and R. Barrett-Leonard, the well-known light comedian.

Patrons of the Theatre Royal, ROCHDALE, gave a great welcome on Monday night to Macdonald and Young's company in the delightful musical play, "Maid of the Mountains." The company is one of outstanding excellence. Miss Helena Leal was a charming Teresa, and sang beautifully; Ernest Holloway was a convincing Baldasarre, the brigand chief; and Fred Payne kept the fun rolling merrily along as the gay old General Malone. At the Royal Hippodrome, the Cranston-Heath Productions are producing the revue, "Page," twice nightly, with Charles Jones, Johnnie Walker, and Mascot as principals. The varieties at the Empire Hall are provided twice nightly by the La Melba Quartette.

At the Theatre Royal and Opera House, ST. HELENS, is the pantomime "Dick Whittington and His Cat." The cast includes Jimmy Jewel, Grace Wilson, and specialities by the O'Mahony Quartette and Eight Trocadero Girls. At the Hippodrome are Nixon Grey, The Dakotas, Lena Brown, Jimmy Law and his Six Supremes, Griff, Billy French and Auntie.

At the SALFORD Palace are Joe O'Gorman and his Irish players, in a new musical play, "Irish, and Proud of It," featuring Joe O'Gorman, Philip Becker, Monica Daly, Dave O'Toole, Lily Edwards, &c. Specialities by the famous Kilty Lasses Irish Pipe Band. At the Royal Hippodrome, J. G. Kelly Enterprises present "Goody Two Shoes," featuring Annie Rooney, Chris. Moran, Bebe Vivian, Doris Knight, Jack Brennan, Harry Silson, &c. Specialities by the Four Wembley Girls and the Eight Little Duchesses.

At the Palace Theatre, SALISBURY, Mr. Reginald A. Maddox is presenting his pantomime, "Jack and Jill," and it is a splendid production. The cast includes Olive Williams, Ivy Westaby, Helen Burdett, Celia Wallis, Queenie Pinder, Vera White, Gloria D'Alroy, Arthur Bell, Charles Ternhest, Albert Lyon, Bobby Cowgill, and Billy Whoolly, and Mlle. Rosine's Sixteen Whiteway Girls. The singing is excellent, the dancing very smart, and the whole production goes with a swing. The orchestra is under the direction of Mr. Eric Malcolm.

At the Grand Opera House, SCARBOROUGH, Stanley Ravenscroft's company present light comedy, "Brown Sugar."

At the Palladium, SOUTHPORT, Sydney Productions present the second edition of the revue "There You Are, Then." A star cast includes Teddy Morris, Lily Hartley, Eddie Carnie, Bobbie Broster, Harry Davies, Claire and Valerie, Will Shakespeare, Rich. Keith, Tony Volpe, Doris Cranford, Rex L'Estrange, Dick Spence, Syd Dale, Bud Hammond, and the famous Alabama Syncopated Band. At the Pavilion F. F. Convery presents "On the Dole," featuring Miss Mabel Millar, Sandy Dow, Jack Cranston, Joe Hudson, Tom McGregor, Tom Hulme, Gladys Davies, Gladys Bell, and the Dancing Doles.

At the Alhambra, STIRLING, F.R.K.T. Productions present "Muddles."

"On the Horizon," a fairy play, is being produced at the STOCKPORT Theatre Royal for the benefit of the local infirmary. At the Hippodrome is the pantomime "Jack and Jill," the cast including Fred E. Rayne, comedian; Eva Macdonald, principal boy; Rondelle, the vagabond violinist; and the Dancing Elves.

"Lilac Time" is at the Empire, SUNDERLAND. The cast includes Mr. Courtice Pounds, Miss Marion Bowers, Mr. Arthur Hosking, Miss Mina Greene, Miss Maud Zimbla, and Mr. Lionel Victor. "Chips," a Dux production, is at the Theatre Royal. The company includes Harry Garner, Fred Archer, Bobby Hall, Allan Stewart, Vera Sutherland, Betty Ellis, The Kennedys, and the Six Dux Girls. The King's has pictures, with vaudeville turns by Lewis Davenport and Winifred Wynne, and Maurice Gilbert and Billy Chapman in a talkative and musical act. The Avenue also has pictures, and varieties by Allice and Dee, vocalists, and Tom Rees, Irish entertainer. At the Victoria Hall Thomas S. Convery is presenting "Babes in the Wood." Bud Bennett, Bill Kelso, Ginger Armstrong, Bobbie Kerrigan, Betty Quinn, Pop Carson, Marie Lay, and May Ingram are amongst the company.

At the Empire, WEST HARTLEPOOL, "The Last Waltz" is paying a return visit. The cast is a good one, and includes Mr. Tedo Miles, Mr. George Miller, Eileen Moody, Olive Marston, Harry Ludlow, and Stanley Kirk. At the Palace is Haven Cody with his company of circus and vaudeville artists, headed by Femastane in her "sleep of death." Frank Wesley presents the revue, "Good Times Coming" at the Grand.

At the Theatre Royal, WINDSOR, the revue "Peeps Into 1925" is presented by Harry Slingsby and J. W. Jackson, and is staged with much beauty. Comedy reigns throughout the evening, and with Sam Rayne as chief actor in this direction the audience is kept well amused. Excellent support is given by Freddie Westcott, Tommy Graham, Harry Warde, Bertha Whittier, Cecilia Orleans, Phyllis Whitney, and Sansie Livingstone, whilst a special word of praise is due to Lily Bruce and the Twelve English Dancers.

The A company of the Co-Optimists is making a return visit to the Grand, WOLVERHAMPTON. "Love and Laughter," a revue, starring Edwin Lawrence and Vincent Lawson, is at the Hippodrome; and at the Theatre Royal Fred Le Gren presents his pantomime, "Sinbad," featuring Adah Le Gren and the Oxos.

At the Theatre Royal, YORK, the D'Oyly Carte Opera Co. are appearing, "Cinderella" being the attraction at the Empire.

(Continued from col. 2.)

EALING BROADWAY PALLADIUM (rehearsal, 12).—Ernest Legh and Co. in "David Garrick."
EDMONTON EMPIRE (rehearsal, 12).—Jennie Benson, The Ten Loonies, Jack Wynne and company in "His Lucky Day," The Four Lees, Jack Clevoner, Gracie Cunard, Norton and Forbes.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"There You Are, Then!" revue.
EXETER HIPPODROME. — Griffiths Bros. and Miss Lutie, Gaston, Sinclaris and Dalva, Elinor Power, Hal Wright, Wallau and Partner.
GLASGOW PAVILION. — Playgoers' Syndicate present "Tom, Tom, the Piper's Son."
GOLDER'S GREEN HIPPODROME (rehearsal, 12).—"Young Person In Pink."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue. "Evening News."
GREAT YARMOUTH HIPPODROME.—"Snatches" revue.
ILFORD PREMIER (rehearsal, 12).—Van Delfts, Norman Field.
KEIGHLEY HIPPODROME (rehearsal, 12).—Harry Russell's pantomime, "Goody Two Shoes."
KINGSTON EMPIRE (rehearsal, 12.45).—Ella Shields, Con Ingram and Co., and Doris Ashton, supported by full variety bill.
LONDON SHOREDITCH. — Miss Lily Long, Haywood and Hay Trio, Miss Ina Hill, Sidney and Adelaide, Kismet, Emerald and Dupre, O'Brien and Lady, Beaucaire and Partner, &c., &c.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Rattles."
PENGE EMPIRE (rehearsal, 12).—Robert Hale, Nora Delaney and company in "Puppets."
QUEEN'S, POPLAR (rehearsal, 4). — Jackson Owen presents "Episodes."
READING PALACE THEATRE.—"10 to 1 On."
ST. ALBANS GRAND PALACE (rehearsal, 12).—The Six Georgian Singers, Barbara Bartle.
ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents Keming and Dini, Enderby, Arley and Alys, Tom Pagan, Dick and Eddie, Davies and Hunt, Alf Thomas.
ST. JAMES'S CINEMA. — Mr. James Hunter.
TOTTENHAM PALACE (rehearsal, 12.30).—Didems and Partner, Vera and Ida.
WALSALL PICTURE HOUSE (rehearsal, 11).—Val Fenton, Wood and Zola.

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"EPISODES,"
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Mr. Jackson Owen brings his merry musical show, "Episodes," here this week, and on Monday it received a very cordial welcome. It is written, arranged and produced by Mr. Jackson Owen, who himself plays the comedy lead, and he is to be heartily congratulated on the whole production, which is full of humour, brightly dressed, and well staged. Mr. Owen is a very fine comedian who has his audience laughing all the time. He was especially funny in the episodes of The Suicide Club, The Dustman's Wedding, and Life on the Ocean Wave, while his episode of The Inebriated Gentleman was a fine piece of comedy work. Mr. Owen has surrounded himself with a very capable company. Miss Doris Chappell sings delightfully, and Mr. Stanley Henry has a good voice and sings well. Renee Rudayni delights her audience with her violin solos, and is joined by Billy Carlton with a ukelele, and they give some charming duets which were much appreciated. Cora Griffiths, Jock Cooper, Stan Stewart, Jimmy MacNaught and Cranleigh Andrews give valuable assistance in various scenes, while a bright, attractive chorus sing and dance their way into favour. Altogether the company give a couple of hours of real good amusement.

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PLAYS.

ALADDIN (BLISS). — Jan. 19, Royal, Smethwick.
ALADDIN (HIGHLEY).—Jan. 19, Grand, Derby; 26, Hippo., Nuneaton.
ALADDIN (HOLMSHAW AND JOEL).—Jan. 19, Olympia, Coalville.
ALADDIN (HOLMSHAW AND JOEL).—Jan. 19, Empire, Shirebrook; 26, Palace, Lincoln.
ALADDIN (RAY).—Jan. 19, Jubilee H., Weymouth.
ALADDIN (RICE).—Jan. 19, Palace, Ramsgate.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—Jan. 19, New, Cardiff.
BABES IN THE WOOD (BARNES).—Jan. 19, Empire, Belfast.
BABES IN THE WOOD (DESMOND).—Jan. 19, Globe, Consett; 26, Empire, Langley Moor.
BABES IN THE WOOD (HOLMSHAW AND JOEL).—Jan. 19, Olympia, Coalville.
BABES IN THE WOOD (KIMBERLEY AND LISTON).—Jan. 19, O.H., Dudley; 26, T.R., Aston.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Jan. 19, Court, Bacup.
BABES IN THE WOOD (VENTOM SWIFT).—Jan. 19, Palace, Newcastle; 26, Eden, Bishop Auckland.
BALKAN PRINCESS.—Jan. 26, Grand, Mansfield.
BATTLING BUTLER.—Jan. 19, Empire, Newcastle.
BAYNTON, HENRY.—Jan. 19, Preston; 26, Leigh.
BEAUTY AND THE BEAST (JAZON AND MONTGOMERY). — Jan. 19, Gateshead.
BELLA DONNA.—Jan. 26, T.R., Brighton.
BELLE OF NEW YORK. — Jan. 19, Theatre, Perth; 26, O.H., Dunfermline.
BETTY.—Jan. 19, Dunfermline; 26, Kirkcaldy.
BLUEBEARD (JAZON AND MONTGOMERY).—Jan. 19, Hippo., Nottingham.
BOODLE.—Jan. 19, Court, Liverpool.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES—Jan. 19, Empire, Shepherd's Bush.
BROWN SUGAR.—Jan. 19, O.H., Scarborough.
BUNTY PULLS THE STRINGS (NO.1). —Jan. 19, O.H., Southport; 26, Hippo., Gloucester.
CABARET GIRL.—Jan. 19, Royal, Edinburgh.
CAMEL'S BACK.—Jan. 19, West Pier, Brighton.
CAMPBELL, MRS. PATRICK.—Jan. 19, King's, Greenock; 26, Theatre, Perth.
CARL ROSA OPERA CO. — Jan. 19, Lyceum, Sheffield, and Court, Wigan.
CATHERINE.—Jan. 19, P.O.W., Grimsby; 26, Grand, Oldham.
CHU CHIN CHOW.—Jan. 19, Palace, Walthamstow.
CINDERELLA (GEORGE MORGAN).—Jan. 19, Palace, Attercliffe; 26, Hippo., Mexborough.
CINDERELLA (KIMBERLEY).—Jan. 19, Empire, York.
CINDERELLA (WILLATS). — Jan. 19, Temperance H., Merthyr; 26, T.R., Brynmawr.
DAME TROT.—Jan. 19, Palace, Halifax; 26, Palace, Huddersfield.
DARE DEVIL, THE.—Jan. 19, Olympia, Shoreditch.
DEANE, HAMILTON.—Jan. 19 and 26, T.R., Hyde.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BANDON).—Jan. 19, King's, Dundee.
DICK WHITTINGTON (BISHOP).—Jan. 19, King's, Manchester.
DICK WHITTINGTON (DALTON AND CLIFTON).—Jan. 19, Middlesbrough; 26, Altrincham.
DICK WHITTINGTON (HOLMSHAW).—Jan. 19, Empire, W. Bromwich.
DICK WHITTINGTON (RAY).—Jan. 19, Royal, Aston.
DOBELL, W. L.—Jan. 19, Picture House, Bray.
DOLLAR PRINCESS.—Jan. 19, Lyceum, Edinburgh.
D'OYLY CARTE OPERA CO.—Jan. 19, T.R., York; 26, T.R., Halifax.
D'OYLY CARTE OPERA CO. (REPERTORY).—Jan. 19, Court, Liverpool.
EVER-OPEN DOOR.—Jan. 19, Hippo., Chesterfield.
FARMER'S WIFE.—Jan. 26, Rep. T., Birmingham.
FATAL WEDDING.—Jan. 19, Hippo., Seacombe; 26, T.R., Stratford.
FORBIDDEN FRUIT.—Jan. 19, Palace, Blackpool.
FORTY THIEVES (PARKIN).—Jan. 19, Palace, Wellingborough; 26, Col., Kettering.
FRASQUITA.—Jan. 19 and 26, King's, Glasgow.
GODWIN HALLETT OPERA CO.—Jan. 19, O.H., Buxton.
GOING UP.—Jan. 19, Palace, Reading.
GOODY TWO SHOES (OSMOND).—Jan. 19, Palace, Carlisle.
GOODY TWO SHOES (ROONEY).—Jan. 19, Hippo., Salford.
HAVOC.—Jan. 19, T.R., Bournemouth.
HUMPTY-DUMPTY (MURRAY, KING AND CLARK). — Jan. 19, Pleasure Gdns., Folkestone.
IMPERIAL OPERA.—Jan. 19, Hippo., Colne; 26, Palace, Bedlington.
IN THE NEXT ROOM.—Jan. 19, Richmond; 26, Palace, Chelsea.
IT PAYS TO ADVERTISE.—Jan. 19, Hippo., Keighley; 26, W.G., New Brighton.
JACK AND JILL (FLORRIE FORDE). —Jan. 19, Empire, Edinburgh.
JACK AND THE BEANSTALK (JAZON AND MONTGOMERY.—Jan. 19, Met., Bootle.
JACK AND THE BEANSTALK (SUTTON).—Jan. 19, Empire, Swindon.
JOAN ALL ALONE.—Jan. 19, Empire, Newport; 26, Empire, Leeds.
KATINKA.—Jan. 19, Hippo., Birkenhead.
KATJA, THE DANCER. — Jan. 19, Princes, Manchester.
LAST WALTZ.—Jan. 19, Empire, W. Hartlepool; 26, Empire, S. Shields.
LIGHTNIN'.—Jan. 19, Devonshire P., Eastbourne.
LILAC TIME.—Jan. 19, Empire, Sunderland.
LILIES OF THE FIELD.—Jan. 19, Lyceum, Ipswich; 26, Lyceum, Swindon.
LITTLE JACK HORNER. (DALTON).—Jan. 19, Hippo., Devonport.
LITTLE NELLIE KELLY. — Jan. 19, Alhambra, Bradford.
LOVE MATCH.—Jan. 19, Hippo., Stockton; 26, Tivoli, Aberdeen.
MADAME POMPADOUR.—Jan. 19, T.R., Lincoln; 26, H.M., Walsall.
MADAME POMPADOUR. — Jan. 19, Lyceum, Newport; 26, Grand, Croydon.
MAM'ZELLE KIKI.—Jan. 19, Hippo., Southend.
MARSH, ALEXANDER.—Jan. 19, Col., Kettering.
MARTEN HARVEY, SIR JOHN.—Jan. 19, New, Oxford; 26, Empire, Preston.
MAXIM, REPERTORY.—Jan. 19 and 26, Cotswald H., Dursley.
MELODY BOX.—Jan. 19, Hippo., Liverpool; 26, Olympia, Shoreditch.
MERRY WIDOW.—Jan. 19, O.H., Middlesbrough; 26, P.O.W., Grimsby.
MORALS.—Jan. 26, T.R., Norwich.
MOTHER GOOSE (RICH). — Jan. 19, Hippo., Nuneaton.
MR. MANHATTAN.—Jan. 19, New Cross; 26, Stratford.
MR. TICKLE, M.P.—Jan. 19, Palace, Hull.
NELLIE DEAN.—Jan. 19, Hippo., Coventry.
NOTHING BUT THE TRUTH.—Jan. 26, Lyceum, Ipswich.
OFFICERS' MESS.—Jan. 19, Hippo., Gloucester.
O'MARA OPERA CO.—Jan. 19, New, Cambridge; 26, T.R., Peterborough.
OVER THE HILL.—Jan. 19, Alhambra, Sutton.
PERI.—Jan. 26, T.R., Bolton.
PETER PAN.—Jan. 19, T.R., Chatham; 26, O.H., Cheltenham.
PINS AND NEEDLES.—Jan. 19, Grand, Blackpool.
POPPY.—Jan. 19, Hippo., Brighton; 26, Hippo., Southampton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY.—Jan. 19, O.H., Tunbridge Wells (Season).
RED RIDING HOOD (JAZON AND MONTGOMERY).—Jan. 19, Hippo., Hulme.
RED RIDING HOOD (MORLEY).—Jan. 19, Col., Radcliffe.
RED RIDING HOOD (WILLIAMS AND BEANLAND).—Jan. 19, Grand, Bolton.
RIP VAN WINKLE.—Jan. 19, King's, Hammersmith.
RISING GENERATION.—Jan. 19, T.R., Norwich; 26, West Pier, Brighton.
SALLY.—Jan. 19, O.H., Northampton.
SEA URCHIN.—Jan. 26, New T., Oxford.
SINBAD THE SAILOR (GALLIMORE).—Jan. 19, Hippo., Ellesmere Port.
SINBAD THE SAILOR (JAZON AND MONTGOMERY).—Jan. 19, Met., Manchester.
SO THIS IS LONDON.—Jan. 19, H.M., Carlisle; 26, T.R., Lincoln.
SPORT OF KINGS.—Jan. 19, Royal, Blackburn.
STOP FLIRTING (ALFRED BUTT). —Jan. 19, Empire, Kingston; 26, County, Reading.
STREET SINGER.—Jan. 19, Empire, S. Shields.
TERRY, FRED, AND JULIA NEILSON. —Jan. 19, Royalty, Chester (3); W.G., New Brighton (3).
TONI.—Jan. 19, Royal, Leamington Spa.
TONS OF MONEY (WHITE).—Jan. 19, Penge; 26, Stoke Newington.
TONS OF MONEY (BLUE).—Jan. 19, Westcliff; 26, Bournemouth.
WHIRLED INTO HAPPINESS.—Jan. 19, Royal, Inverness.
WHITE CARGO (SOUTH). — Jan. 19, Grand, Luton; 26, Artillery, Woolwich.
WHITE CARGO (NORTH). — Jan. 19, T.R., Halifax; 26, Alhambra, Glasgow.
WORKING GIRL, A.—Jan. 19, Empire, Islington.
YOUNG PERSON IN PINK.—Jan. 19, T.R., Brighton; 26, Hippo., Golders Green.

REVUES.

ALL IN FAVOUR.—Jan. 19, Empire, Camberwell.
ALL VIM.—Jan. 19, Court, Bacup.
APRIL SHOWERS.—Jan. 19, New, Crewe.
BARNSTORMERS.—Jan. 19, Empress, Brixton.
BRIGHTER LONDON. — Jan. 19, Alhambra, Glasgow.
CABARET CALLING.—Jan. 19, Empire, Bristol.
CASEY'S COURT. — Jan. 19, Hippo., Leeds.
CONTRASTS. — Jan. 19, Royal, West Stanley.
DAUBS AND DIMPLES.—Jan. 19, Hippo., Wrexham; 26, T.R., Oldham.
EPISODES.—Jan. 19, Bedford, Camden Town.
EVENTS.—Jan. 19, Leeds; 26, Hull.
FAMILY CIRCLE. — Jan. 19, Hippo., Poplar.
FIZZ.—Jan. 19, Col., Cheltenham; 26, New, Andover.
FLICKERS AND FLASHES.—Jan. 19, Gaiety, Houghton-le-Spring.
FLIRTS AND SKIRTS.—Jan. 19, Metropolitan, W.
FOLLOW THE MONEY.—Jan. 19, Alex., Stoke Newington; 26, Empire, Edmonton.
FRED KARNO'S FOLLIES.—Jan. 19, T.R., Dewsbury; 26, Grand, Halifax.
FUN ON AN OCEAN LINER.—Jan. 19, O.H., Burton; 26, New, Crewe.
GINGER.—Jan. 19, Dublin; 26, Belfast.
GLOBE TROT.—Jan. 19, H.M., Aberdeen.
GOLDEN WEST.—Jan. 19, Hippo., Portsmouth.
GOOD TIMES COMING.—Jan. 19, Gaiety, W. Hartlepool.
GRUMBLES.—Jan. 19, Alex., Widnes.
HABITS.—Jan. 19, City, Leeds.
HAPPY DAYS.—Jan. 19, Royal, Stratford.
HAPPY HOURS.—Jan. 19, Hippo., Darlington; 26, Hippo., Liverpool.
HELLO! CHUCKLES.—Jan. 19, O.H., Kidderminster.
HELLO! UNCLE.—Jan. 19, Palace, Salisbury.
HOLLYWOOD FOLLIES. — Jan. 26, Hippo., Portsmouth.
HONEYMOON GIRL.—Jan. 19, Empire, Wood Green.
HOP SCOTCH.—Jan. 19, Hippo., Hamilton; 26, Theatre, Paisley.
IDEAS.—Jan. 19, Kilburn; 26, Lewisham.
IRISH AND PROUD OF IT.—Jan. 19, Palace, Salford.
JAZZLAND.—Jan. 19, Tivoli, Barrow-in-Furness.
JOG TROT.—Jan. 19, Hippo., Eastbourne; 26, Hippo., Dover.
KHAKI.—Jan. 19, Grand, Clapham.
LEAP YEAR. — Jan. 19, Palace, Manchester.
LITTLE JACK HORNER (DALTON).—Jan. 19, Hippo., Devonport.
LOOKING GLASS, THE.—Jan. 19, Palace, Hammersmith.
LOOM, THE.—Jan. 19, Queen's Park, Manchester.
LOVE AND LAUGHTER. — Jan. 19, Metropolitan; 26, Hippo., Coventry.
MARGUERITE.—Jan. 19, Rotunda, Liverpool.
ME AND MY GIRL.—Jan. 19, Hippo., Ipswich.
NINE O'CLOCK REVUE. — Jan. 19, Hippo., Sheffield; 26, Hippo., Aldershot.
ON THE DOLE.—Jan. 19, Palace, Chelsea; 26, Palace, Blackpool.
ON THE PANEL. — Jan. 19, Grand, Halifax.
OUR LIZ (NO. 1).—Jan. 19 and 26, Hippo., Manchester.
PARADISE ALLEY.—Jan. 19, T.R., Oldham; 26, Grand, Walsall.
PARISH RELIEF.—Jan. 19, Hippo., Norwich.
PINS AND NEEDLES.—Jan. 19, Grand, Blackpool; 26, Tivoli, Hull.
PRANKS.—Jan. 19, G., Hanley.
RADIOS.—Jan. 19, Oldham; 26, Bradford.
RAINBOW, THE.—Jan. 19, Palace, Watford.
RATTLES.—Jan. 19, King's, Southsea.
REAL STUFF.—Jan. 19, Hippo., Yarmouth; 26, Marina, Lowestoft.
RED HOT.—Jan. 19, Palace, South London.
RING IN.—Jan. 19, Empire, Sheffield.
ROUND THE TOWN.—Jan. 19, Portsmouth.
SCANDALS.—Jan. 19, Empire, Chatham.
SCOTCH BUDGET.—Jan. 19, Playhouse, Glasgow; 26, Star, Partick.
SHAVINGS.—Jan. 19, Court, Warrington.
SIGN ON.—Jan. 19, Hippo., Warrington; 26, Palace, Burnley.
SITUATIONS.—Jan. 19, Plymouth; 26, Windsor.
SNACKS.—Jan. 19, Theatre, Paisley; 26, Royal, Blyth.
STUNTS.—Jan. 26, Col., Portsmouth.
TEN TO ONE ON.—Jan. 19, Palace, Bath.
TONICS.—Jan. 19, Palace, East Ham.
TOUCH AND GO.—Jan. 19, Palace, Wellingborough.
TRIP TO PARIS.— — Jan. 19, Granville, Walham Green.
TRUMPS.—Jan. 19, Royal, North Shields.
'ULLO!—Jan. 19, Hippo., Bristol; 26, Hippo., Boscombe.
VISIONS. — Jan. 19, Stratford; 26, Plymouth.
WAKE UP.—Jan. 19, Empire, Edmonton.
WANGLES.—Jan. 19, Hippo., Huddersfield.
WEEK'S PLEASURE.—Jan. 19, Hippo., Boscombe.
WHAT HO!—Jan. 19, Royal, Barnsley.
WHIRLWIND.—Jan. 19, Hippo., Aldershot.
WHISPERS.—Jan. 19, Hippo., Southampton.
WILD OATS.—Jan. 19, Hippo., Bury.
WONDERS.—Jan. 19, Hippo., Willesden
ZIP.—Jan. 19, Hippo., Derby; 26, Hippo., Birkenhead.

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CALLS FOR JANUARY 26, 1925.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Harry Tate, Amelia Allen & Co., Yvonne Arnaud, Willy Picardy, Nicolaeva & Legat, Alba Tiberio, Delysia & Stroganoff.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"Broadway Jones."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Ring & Norval, 3 Nesios, Rupert Hazell, Ethel Hook, Ernie Roma, La Fiori.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Chu Chin Chow."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Laurance Glen, The Jovers, Howard Rogers, Peel & Curtis, Syd Moorhouse, Lewis Davenport.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Ruby Sisters, Dorrie Dene, Auntie, Ernest Hastings.

And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Frank & Vesta, Harry Thurston, Lillian Burgiss, Bros. Walsh, Rudinoff, Five Junetros.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Tilly."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
T. W. Barrett, Dunlo & Gegna, May Henderson, Fred Sylvester & Co., Stanley Twins & Mona, Tom Collings & Co.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Our Liz."

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Milton Hayes, Renie Riano, Nat D. Ayer, Marimba Band, Gresham Singers, Lawrence Anderson, Daimler & Eadie.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
W. S. Lyon presents
"Tonics."

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Rehearsal at 12 noon for—
Ernie Lotinga presents
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Rehearsal at 12 noon for—
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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

All at the Agricultural Annual—Olympia Rings Down—The True Spirit of the Circus Arena—Kings of Clowndom—Charlie Heal at Bedminster—A Fine Fair.

The present week marks a period of tremendous activity for the show business, and from Monday last until Monday next the Metropolis will be the scene of a general reunion of old friends, as well as the platform for many a lively discussion of paramount and far-reaching importance. Very heavy agendas were due for discussion at Monday's Council Meeting, and at Tuesday's annual public meeting, which, according to custom, preceded the general meeting of the Guild members and delegates from the respective sections representing the whole of Great Britain, and a deal of valuable progress was made in connection with various momentous problems and questions of outstanding interest to the show community as a whole.

It is not possible to include in the present issue a report of the proceedings of yesterday's meetings, but I hope to record my own impressions of the big assembly next week, together with an account of the Showmen's Annual Supper and Ball, which again proved a brilliant and withal convivial function.

The Executive Council of the Guild held their preliminary meeting at the Agricultural Hall, Islington, at 2 p.m. on Monday, and this was followed on Tuesday by the annual meeting, which commenced proceedings, in accordance with schedule, at 11 a.m. with the reading of the annual report. Councillor Pat Collins delivered his presidential address, which was followed by a speech from the vice-president, Mr. Marshall Hill. Other speakers included Major Leslie Hore-Belisha, M.A., M.P. for Devonport, and Major Entwistle, ex-deputy Chairman of Committee of the House of Commons, and it was expected that Sir Henry Maybury, of the Ministry of Transport, who had promised to be present at the meeting, his other engagements permitting, would address the gathering at a later stage.

This evening, at 11 p.m., the curtain will be rung down, as it were, upon yet another of the long series of winter circuses and fun fairs which that altogether remarkable showman, Captain Bertram W. Mills, has presented within the spacious limits of Olympia. It has been a wonderful show—a worthy latest edition of the many similarly fine spectacles that have preceded, and that are almost certain, under like direction, to follow in its wake. While, I am told, that in some respects money has seemed not quite so plentiful as last year, there has certainly been no visible diminution in the daily attendances, and every sign and indication throughout the run has only served to point to an ever-increasing popularity for the modern interpretation of one of the earliest of all forms of entertainment, that will, in all probability, ever remain very near and dear to the hearts of Englishmen and Englishwomen in each of the "Seven Ages." Indeed, if one may judge from the enormous number of people who love to spend one or two evenings a week amid the fun and frolic of the fair, and who profess their eagerness to see the splendid circus show over and over again, the Olympia show might very well be continued, were it practicable, for an indefinite period. Thousands of Londoners would like to see it "carry on" throughout February and well into March, for it is the kind of entertainment of which the majority of people do not easily tire.

Once upon a time—in the good old days—the greatest joy in life was the occasional revel in the fun fair which pitched its camp for a few days in the vicinity, and with drums and pipes lured one and all into its gay surroundings. Commoner jostled with fair lady and noble knight, and young gallants of all classes vied with each other in exhibiting their prowess before the maidens, in games of manly dexterity. There were rides on gay roundabouts, swings, side-shows of human monstrosities, crystal gazers, boxing booths, cock-fights, and, of course, a circus. This latter was, more often than not, a poor substitute for the modern enterprise; there would be perhaps a bear, soured with captivity, and a wild-cat, as dangerous as a kitten, but all as wonderful and as fearsome in those days as the real true to type gorillas, lions and other denizens of the jungle seen to-day in marvellously trained acts in the ring. The whole of this atmosphere has been recaptured in this year's International Circus and Fun Fair at Olympia. The main difference exists in the fact that visitors were here clad in tweeds and worsteds instead of the silks and satins of those distant days, and that each side-show in the Fun Fair and each turn in the Circus is a modernised and perfected development of the cruder originals which gave so much pleasure in the past.

Nothing greater in size and achievement than this Olympian enterprise has ever before existed. Half a million folk annually visit either the Circus or the Fun Fair, or both. Grandfathers, mothers and fathers—with their children, of course—young couples out for the real fun of the fair, healthy folk, invalids, neurotics and dyspeptics—all have a purpose to fulfil in paying their many visits. In the Circus there are the hundred and fifty world-famed and meticulously trained horses, juvenile jockeys, performing bears, canny elephants, and even an almost human gorilla. There are giddy tight-rope walkers, cyclists on weird, mirth-tickling machines, boxing kangaroos, aerial acrobats and "Whimsical Walker" and "Pimpo" themselves at the head of a troupe of international clowns. It is the world's finest collection of ring celebrities in a three-hours' continuous show of sheer sensation on sensation interspersed with the rarest humour. Besides the Circus Arena, there are the frivolities of the fair, with prizes to be gained in each of the two hundred side-shows. There are also the Hellkvists, the human torches, who swallow-dive from incredible heights like fire-stricken aeroplanes into a little tank of blazing water—an epic spectacle free to all visitors. There are also rides like the Whip, Dodg'em, and Over the Falls, which are always the centre of a laughing, care-free crowd of the merriest of merry-makers. It's a place where you positively owe yourself a visit.

The Circus, this year, actually comprised 100 animals and no less than 50 performers, many of them boasting an international reputation, and nearly all bearing names that are for ever historic wherever is found the arena, or heard the crack of the ringmaster's long whip, and the soft thud of hoofs in the flying tan. And, speaking of the tan and of circus folk reminds me of a singularly happy tribute paid to Olympia and its thrills by my confrère, Arthur David, in "The Sunday Express." It is of such interest and withal so human that I take leave to quote the author "in extenso."

"Every boy," he says, "has longed openly to be a clown in a circus; many men, deep down in their hearts, still have the same longing; it is the dignity of manhood alone that prevents them from admitting it.

"When I sat in a comfortable seat watching the performance at Olympia one afternoon last week the jolly nonsense of the clowns so exhilarated me that, forgetting that I was grown up, I involuntarily exclaimed, 'Oh! I *do* wish I could be a clown!'

"Immediately a voice on my left said: 'You shall be if you want to be.'

"I was dumbfounded. I felt as Aladdin must have felt when first he rubbed the magic lamp and the Djinn appeared. The explanation, however, was a prosaic one. My neighbour was an official of the circus, and seemed delighted to have the opportunity of playing fairy godfather."

"A long, wide room with dress baskets, tables, mirrors, coat-racks all over the place, a fine covering of what looked like snow lying over everything, and the aroma of cold cream and grease paint scenting the air. Clowns in the making—some still in their everyday mufti, some with their faces white with make-up, some just emerging from everyday drabness into the spangled brilliance of clownly regalia, like butterflies from the chrysalis. Fine, athletic-looking men, small men whose lack of inches is part of their professional attraction, serious men who are masters of their calling, and treat it gravely, light-hearted men cracking jokes and elaborating new 'business.'

"Gradually I am able to pick out the great clowns, famous in many countries—Footits from France, three Proctors from Lancashire (they run their own circus all round the Midlands in the summer, these Proctors, like their father and their grandfather before them), Alaska, from Stockholm, Little Pimpo, and others; and all the time I am being transformed into a clown myself."

"A whistle and off we pelt for our first entry in the grand parade. The thrill of the circus is on me; the smell of the tan dominates everything.

"The murmurs grow louder, cheers and exclamations of delight rise on the air—'Clowns next,' raps out the Ring Director; some one pushes me into my place—and we are off.

"The cheers increase to a tornado of sound; childish laughter and cries of ecstasy ring high above the cheers; my breast thrills with pride—those cheers, those childish cries, they are for *me*—me, the Clown!

"Once across the ring, a dash back to our starting point: 'Now, sharp, double somesaults across the ring.' What if I do fall over and my hat rolls off? The children roar all the more lustily; the Ring Director, not stopping to notice that it is the amateur clown, claps me on the back and says: 'That went well. . . . Keep it in!'"

"Now a most wonderful Clown appears in our waiting place under the high tiers of circus seats; a marvellous, conventional clown in the classic costume of the harlequinade. 'Whom have we here—a new colleague?' he inquires in grave tones. It is Whimsical Walker, doyen of clowns and high master of his craft. Note the mathematical accuracy of the scarlet designs on his white face, the three tufts of hair on crown and either temple; a wondrous person. I am introduced, and make some futile inquiry about the years that he has clowned.

"'Since before the flood,' says the Whimsical One gravely. 'In fact, I was in the Ark; the kangaroos were my worst audience; they hopped it.

"The old clown exaggerates; he was not in the Ark: but for sixty years he has been clowning; for more than twenty years he led the Harlequinade in the Drury Lane pantomime. To-day, in his old age, he still carries his red-hot poker and leads the clowns. Does his calling never pall? Is he still as gay in thought as a clown should be? Or does he just carry on, laughing, and grimacing while his old limbs ache and his heart is heavy? Perhaps the story of I Pagliacci is not mere fantasy."

"The other clowns regard him as a King; indeed, there is a regular Debrett of circus folk. 'That assistant Ring Master,' says one, 'is a Sanger'—as one would say, 'There goes one of the Royal Princes.' The Sangers are a name to conjure with; a Sanger girl appears with the elephants (she is married to a proud clown); another fondles fearsome snakes with outward indifference; another—but before I can sort them all out we are in the ring once more."

"So it goes on; turns may come, and turns may go, but always the clowns have an entry between them, and always their appearance is a signal of shouts of delight. The climax comes when we chase each other among the seats, and the youth of the audience rocks with joy.

"And that, I feel quite sure, is greatest among the rewards of clowndom. The work is hard, twice a day, in a programme that lasts three hours, the clowns are rarely out of sight. When they get a five minutes' interval, they change their clothes; by midnight they are dog-tired. When they go home, and the paint and powder removed, roll into bed, and go to sleep, their dreams are made happy by the echo of childish laughter. At least, mine were, after that day I spent in the circus as a clown."

"Do I still long to be a clown? Well—illusions must not be shattered, nor ideals lost. But this I can say: it is not all gaiety and laughter in the land of tan, spangles, and sawdust. The clowns are serious folk, gravely jealous of their art, and resentful of interference with the age-long traditions of their work. They must train hard to keep themselves fit, and rehearse assiduously to ensure success; but, when all is said and done, one calling is much like another. The circus, in fact, is their office, and the performance their office hours.

"And if a man is happy in his job, what matter whether he be clerk or clown?"

They are as illuminating passages as any that I can recall having read of circus life, and Mr. David has contrived to capture the true spirit of the circus arena after a fashion that is comparatively rare nowadays among scribes. His delicate tribute to the genius of the aged but still inimitable "Whimsical Walker," and the respect which he has shown for the fame and magic name of "Sanger," are features of a critically keen, an observant, and a refreshingly kindly study which all Showland, in company with "The Caravanner," will warmly applaud.

His many friends in Showland will learn with interest of the engagement of Mr. G. Tyrwhitt-Drake, Maidstone's popular showman Mayor, to Miss Edna Vine. Mr. Tyrwhitt-Drake, whose remarkable private zoological collection, now being exhibited at the New World's Fair in the Agricultural Hall, is said to be the finest of its kind in the kingdom, is as widely known as he is liked in show circles. He is an enthusiastic horseman, a keen judge of horses, a good all-round sportsman, and a one time circus owner. Here's his health!

Quite one of the best, and probably one of the most successful, of the many open-air winter fairs in various parts of the country is genial Charlie Heal's big Amusement Park in West-street, Bedminster, Bristol. The ground, which is as spacious as it is dry and firm, is, as I have previously remarked, one of the best laid-out I have yet come across. An impressive concourse of shows is assembled there, and the attractions are both numerous and varied. Charlie Heal's own big riding machine—one of the most striking four-abreasts in the land—with its strangely-mixed company of teddy bears, ostriches and horses, and its exceptionally fine organ, forms the central feature, while hard by are Charlie Heal, jun.'s, flying chairoplanes and Miss Nellie Heal's swing boats, with Henry Coneleley's big helter-skelter, and "Penalty" adjacent. There are upwards of 500 feet of side-shows of uniformly smart appearance, and among them I particularly noticed the immaculate "joints" of Messrs. George Simmons, Jim Rawlings, Tom Hutchins, Ted Miller, jun., Tommy Miller, Fred Hill, with his newly-invented "Mint" game; Jack Harrison, Georgie Fly, Philip Stevens, James Wellington, Tommy Clements, Harry Rogers, Jim Saunders, C. Gavin, T. Ellis, and "Jim" Crow. Albert Heal was all there with his principal skittle alley game, and while I was there the sturdy Bristolians were skittling lustily for a prime goose. I was glad to renew acquaintance with Mrs. Miller ("Grannie"), who, jovial soul, is still all smiles and, as always, the mascot of the fair. The years sit but lightly upon her shoulders, and but for her silver locks the charming old lady appears to be blessed with, in addition to an unquenchable spirit, the appearance of eternal youth.

Charlie Heal and his tenants are certainly firm believers in the principle of giving their patrons good value for their money. During my visit I was amazed at the value and extent of the prize booty which the public carried away with them nightly, and which they appeared to win on every hand with scant difficulty. All things considered, I should imagine that, for all the big crowds, there was not a great deal left in it for the showmen, who, at every stall, seemed to me to be vieing with one another in the number and intrinsic value of the "gifts" which they bestowed upon the lucky punters. Personally, when I found myself in possession of a couple of "dolls" and a cake-basket, worth together about 7s. 6d., won at an outlay of 1s. 6d., and subsequently bowled over seven cokernuts for a "bob," I simply had not the heart, or it may have been the nerve, to decamp with them. After all, it is a poor principle to regard the showman as being "fair game." Not infrequently, in his zeal to preserve his family's tradition for scrupulous fair play, he is too honest, and there is sometimes a disposition to take an unfair advantage of the fact—and the showman has to live as well.

Charlie Heal knows how to look after his transport, and I could not help being vastly impressed by the immaculate appearance and polished brass and steel work of his three big traction-engines at Bristol as they drove the lighting plant. "His Majesty," "The Prince of Wales," and "Little Jimmy the Showman" are as bonny a trio of locomotives as anyone could hope to find in a long sea mile. It may sound rather like a yarn to the Marines—but it's not. A right cheery welcome did I experience also at the hands of good Master Charles and his merry following up Bedminster way. There's a brisk little hostelry near by, and Argus-road is but a stone's throw away. Howbeit, I never tell tales. A sight o' a seamanly welcome I found in Bristol City Shipmate, and you may lay to that, as Long John Silver, the sea-cook, would have whispered. I thought later that mayhap the tender smiles of a bevy of the beauties who adorn with rare designs the bewitching chocolates of Fry, or who roll the wild woodbine and mould the delectable gold flake of Wills, and who were participating in the fun of the fair, were responsible for depriving me of my appetite and for afflicting me with an aching head; but, upon reflection, meseems 'twas the cordiality and e'en the cordial of the welcome that was alone to blame.

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